





کتاب شکرستان  
در نحوي زبان پارسي  
تصنيف يونس اوکسفردي

A  
GRAMMAR  
OF THE  
PERSIAN LANGUAGE.

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چو عندليب فصاحت فروشد اي حافظ  
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THE

## P R E F A C E.

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THE Persian language is rich, melodious, and elegant ; it has been spoken for many ages by the greatest princes in the politest courts of Asia ; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail ; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our public libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light ; but if we consider the subject with a

proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatic writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahomed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments: like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse a general refinement through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them than grammars and dictionaries; and though they deserve the praises due to unwearied pains and industry, yet they would, perhaps, have gained a more shining

reputation, if they had contributed to beautify and enlighten the vast temple of learning, instead of spending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and critics to the beauties of the authors whom they profess to illustrate: few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and the wonderful variety of his talents, acknowledges the beauty of the Persian

images and sentiments, and has versified a fine passage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatic languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of Oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth, that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer \* observes) in the

\* Ascham.

memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their compositions to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country; and a general light succeeded to the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually decaying for the last century: it grows very faint in Italy; it seems

wholly extinguished in France, and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes, and should be left to those who toil in a lower sphere of life : but they do not reflect on the many advantages which the study of polite letters would give peculiarly to persons of eminent rank and high employments ; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction : if pains and want be the lot of a scholar, the life of an Orientalist must certainly be attended with peculiar hardships.

Gentius, who published a beautiful Persian work called *the Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of Eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him : his Dictionary of the Asiatic languages is, perhaps, the most laborious compilation that was ever undertaken by any single man ; but he complains in his preface that his patrimony was exhausted by the great expense of employing and supporting a number of writers and printers, and of raising a new press for the Oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry : he was invited to Italy by Ferdinand II. Duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici : after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example: the other princes of Europe have not



imitated the duke of Tuscany; and Christian VII. was reserved to be the protector of the Eastern Muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouse the nations of Europe from their inattention to it; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man: interest was the magic wand which brought them all within one circle; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom: our India Company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were

to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabic language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour; they are known to be useful, and will soon be found instructive and entertaining; the valuable manuscripts that enrich our public libraries will be in a few years elegantly printed; the manners and sentiments of the Eastern nations will be perfectly known;

and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language which I had collected several years ago; but I would not present my grammar to the public till I had considerably enlarged and improved it: I have, therefore; endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same nature that has fallen into my hands; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as

often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactic works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any inquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher,\* the most learned divine,† and the most laborious scholar of the present age.‡

It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the public may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, phi-

\* See *Hermes*.

† A short Introduction to English Grammar.

‡ The grammar prefixed to the Dictionary of the English Language.

losophy, and literature of the Eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure.\*

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of Eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor† at Oxford has promoted my studies with that candour and benevolence which so eminently distinguish him; and many excellent men that are the principal ornaments of that University have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman‡ for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiatics

\* See the *History of the Persian Language* a *Description of Asia*, and a *Short History of Persia*, published with my *Life of Nader Shah* in the year 1773.

† Dr. HUNT.

‡ Baron REVISKI.

was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this preface, it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he need not burden his mind with those that deviate from the common form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that, whoever possesses the admirable work of Meninski,\* will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of

\* This was written before Richardsons's Dictionary was published.

common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelt and pronounced very differently.

The first book that I would recommend to him is the *Gulistán*, or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary: let him afterwards compare his second translation with the original, and correct its faults

according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images. The most excellent book in the language is, in my opinion, the collection of tales and fables called *Anver Soheili* by Hussein Vaés, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the Eastern nations, in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the *Gulistán*, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of



reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may with a proper attention decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabic tongue, which is blended with the Persian in so singular a manner, that one period often contains

both languages wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatic languages are not always mixed like the words of Roman and Saxon origin in this period, “The true law is right reason, conformable  
“ to the nature of things, which calls us to duty by commanding, deters us from sin by forbidding;\*” but as we may suppose the Latin and English to be connected in the following sentence “*The true lex is recta ratio, conformable naturæ, which by commanding vocet ad officium, by forbidding à fraude deterreat.*”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the Hebrew, Chaldaic, Syriac, and Ethiopian tongues, are dialects of the Arabic, and bear as near a resemblance to it as the Ionic to the Attic Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able, with

\* See Middleton's Life of Cicero, vol. III. p. 351.

very little difficulty, to read the fables of Pilpai which are translated into that idiom; the Turkish contains ten Arabic or Persian words for one originally Scythian, by which it has been so refined that the modern kings of Persia were fond of speaking it in their courts: in short, there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabic, Persian, and Turkish, may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary, cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory, and the most flourishing kingdoms have sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man

of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy.\*

\* Note to the Third Edition.

My professional studies having wholly engaged my attention and induced me not only to abandon Oriental literature, but even to efface, as far as possible, the very traces of it from my memory, I committed the conduct and revisal of this edition of my grammar, and the composition of the index to Mr. Richardson, in whose skill I have a perfect confidence, and from whose application to the Eastern languages, I have hopes that the learned world will reap no small advantage.

## ADVERTISEMENT.

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*IN presenting this the sixth edition of Sir William Jones's inestimable Persian Grammar to the Public, the Editor thinks proper to apprize his readers of such improvements and alterations as he has found it expedient to make therein.*

*The work has been carefully revised, and many errors, which had been accumulating with every former edition, have been attentively corrected.*

*Great improvement has been made in the printing and paper; and it comes forth with an elegant new type, cut after the best examples of writing in the Niskhi character, and of which no specimen has before been published.*

*The Persian Tille, with which the work was originally published, has been given in an imitation of the Tælik, instead of the old type.*

*Some examples in Prose, designed for the exercise of the student, have been added, printed in types of two sizes, both entirely new.*

*The Editors of Richardson's Persian and Arabic Dictionary, (as will more fully appear from the notice subjoined to this work), having caused great alterations, with numerous additions and improvements, to be made in the new and more convenient form it is about to assume; and being of opinion that this Grammar, as a necessary companion, should be made to correspond with it, the same mode of spelling the Persian words in Roman characters has herein been adopted, as is pursuing in the revision of that Dictionary; and which being upon a plan at once both regular and simple, cannot, we think, but be of great use to beginners in particular, as an invariable guide to the pronunciation. The plan is developed in the body of this work in its proper place, the part which treats on the power of the letters. At the time the learned author of this truly elegant and useful Grammar composed it, he does not seem to have formed that system of orthography of Asiatic words in Roman letters which he afterwards*

*so ably explains in the opening of the first Volume of the Asiatic Researches, else but little occasion would have been found for the alterations it has been judged expedient to make.*

THE EDITOR.





کتاب  
شکرستان  
در نحوي زبان پارسي

A  
G R A M M A R  
OF THE  
PERSIAN LANGUAGE.

---

OF LETTERS.

**T**HE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

## A GRAMMAR OF THE

### IV. III. II. I.

#### FINALS.

#### INITIALS and MEDIALS.

Connected. Unconnected. Connected. Unconnected.

	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
alif	ا	ا	ا	ا	a
bē	ب	ب	ب	ب	b
pē	پ	پ	پ	پ	p
tē	ت	ت	ت	ت	t
sē	ث	ث	ث	ث	s
jīm	ج	ج	ج	ج	j English
chē or chīm	چ	چ	چ	چ	ch
hē	ح	ح	ح	ح	h strong
khē	خ	خ	خ	خ	kh
dāl	د	د	د	د	d
zāl	ذ	ذ	ذ	ذ	z
rē	ر	ر	ر	ر	r
zē	ز	ز	ز	ز	z
zhē	ژ	ژ	ژ	ژ	j French
sīn	س	س	س	س	s
shīn	ش	ش	ش	ش	sh
swād	ص	ص	ص	ص	ṣ
zwād	ض	ض	ض	ض	ẓ
tō	ط	ط	ط	ط	t

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
zō	ظ	ظ	ظ	ظ	z̄
ain	ع	ع	ع	ع	ع or a guttural
ghain	غ	غ	غ	غ	gh guttural
fē	ف	ف	ف	ف	f
kāf	ق	ق	ق	ق	k hard
cāf	ک	ک	ک or ک	ک	k
gāf	گ	گ	گ	گ	g hard
lām	ل	ل	ل	ل	l
mīm	م	م	م	م	m
nun	ن	ن	ن	ن	n
wāw	و	و	و	و	u, v, w
hē	ه	ه	ه	ه	h weak
yā	ي	ي	ي	ي	y, ī
lām-alif	لا	لا	لا	لا	lā

The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter; as محمد Muhammad. Every letter should be connected with that which follows it, except these seven; \ alif, د dāl, ذ zāl, ر rē, ز zē, ژ jē, and و wāw,

which are never joined to the following letter, as will appear from the words برگ barg, *a leaf*, داورى dāvarī, *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

### OF CONSONANTS.

It will be needless to say much of the three first consonants پ ت ب since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian تو and پیر بار.

ث s

This letter, which the Arabs pronounce somewhat like a *th*, has in Persian the same sound with a س or *s*, as ابوليث Abū Lays, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabic. The same may be observed of the following

letters, ق غ ع ظ ط ص ح which rarely occur in words originally Persian.

ج j and چ ch

The first of these letters answers to our soft *g* in *gem*, which a Persian would write جم or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry*, *cheek*; as چركس Chirkas, *Circassia*.

ح h

ح is a very strong aspirate, and may be expressed in our characters by h (with a dot under it to distinguish it from *ḥ*), as حال ḥāl, *a condition*.

خ kh

خ is formed in the throat (and produces that kind of inarticulate vibration which is made in preparing to expectorate). The Germans have the sound, and express it by *ch*. The sound does not exist in English; and having no simple character for it, we use *kh* as its substitute; as خان khān, *a lord*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord

of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khān, with a guttural aspirate on the first letter.

د d

د answers exactly to our *d* in deer دیر

ذ z

This letter, which the Arabs pronounce somewhat like *dh*, has in Persian the sound of ز *z*, and is often confounded with it; thus they write گذشتن and گزشتن guzishṭan, *to pass*: It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, as اذربيجان Āzarbījān, *the province of Media*, so called from اذر āzar, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first built their temples in that province.

ر r

ر and the three liquids ن م ل are pronounced exactly like our *r, l, m, n*; as آرام ārām, *rest*, لاله lālah, *a tulip*, مار mār, *a serpent*, نان nān, *bread*. But ن before a ب

has the sound of *m*, as گنبد gumbad, *a tower*, عنبر *ambar*, *ambergris*.

ز

ز has the sound of our *z*, as لاله‌زار lālahzār, *a bed of tulips*.

ژ

This letter has the sound of our *s* in the word *pleasure*, *treasure*; and corresponds precisely with the soft *g* of the French in *gens*, or their *j* in *jour*. It may be expressed in our characters by *j* with two dots, as ژاله jālah, *dew*.

س *s* and ش *sh*

س and ش are our *s* and *sh*, as سلیم شاه salīm shāh, *king Selim*.

ظ *ẓ* ط *ṭ* ض *ẓ* ص *s*

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. ص differs little from س as صدر ṣaddar, *the name of a Persian book*; and ط has nearly the same sound with ت as عطر aṭr, *essence*; a word often used in English, since our connexion with India, to

denote the precious perfume called *otter of roses*. The word is Arabic, as the letters ع and ط sufficiently prove. ض and ظ differ very little from ز; as نظامي Naẓāmī, *the name of a poet*; خضر Khazār, *the name of a prophet in the Eastern romances*.

### غ gh and ع ʿ

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis* (It is considered as a consonant, and occasions any vowel, with which it is connected, to be pronounced as if from the chest; but as no letters can convey an idea of its force, in imitation of Mininski, we have used the Arabic form in combination with the Roman and Italic characters), as in the word عرب ʿarab, *the Arabians*; عين ʿayn, *a fountain*. As to غ it is pronounced something like our hard gh in the word *ghost*, as غلام ghulām, *a boy, a servant* (The true sound of ع is that which is produced in gargling).

### ف f

ف has the sound of f in *fall*, as فال fāl, *an omen*.



ک k and ق q

ق is another harsh Arabic letter, but in Persian it is often confounded with ک, which has the sound of our *k*, as کرمان Karmān, *the province of Carmania*; قاف Kāf, *a fabulous mountain in the Oriental tales*.

گ g

When ک has a small stroke over its upper member, or three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان gulistān, *a bed of roses*; but these marks are very seldom written in the Persian manuscripts; so that the distinction between ک *k* and گ *g* can be learned only by use: thus they often write کلاب *rose water*, and pronounce it gulāb (The letter *g*, without any mark, is its natural representative).

ن م ل

See the remark on ر These letters are the liquids *l, m, n, r*.

ه h

ه is a slight aspiration, as in بهار bahār, *the spring*, هرات Harāt, *a city in the province of Corasan*, which the

Greeks call *Aria*. At the end of a Persian word it generally serves only to shew that it terminates in a vowel, as که *keh*, which has the same pronunciation as the Italian *che*, what. (It may in European characters be represented by *h* with two dots to distinguish it from ح *h*). Observe that when this character has two dots over it thus *ḥ* it is pronounced as ت (*t*).

### OF VOWELS.

The vowels are ا *a*, و *u*, ي *i*, as in the words خان *khān*, a lord, اورا *ōrā*, to him, نیز *nīz*, also, where they are all long; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as ب *bā*, ب *bē* or *bī*, ب *bō* or *bū*; thus,

اگر آن تُرکِ شیرازی بدست آردِ دلِ مَرا  
 بخالِ هندویش بخشم سمرقند و بخارارا

Agar ān ṭurki Shīrāzī badaṣṭ ārad dili mārā

Bakhālī hindūyash bakhsham Samarkand wa Bokhārārā.

(*Note.* \ alif, at the beginning of a word, not being distinguished by the mark *mad* over it, thus  $\hat{\text{ا}}$ , is not only always short, but occasionally pronounced as the short vowels ä, ĭ, ŭ. In the middle or at the end of a word it is generally long by position, though it have no mark over it.)

The mark ° placed above a consonant shows that the syllable ends with it, as سَمَرْقَنْدِي Sa-mar-kan-dī, *a native of Samarcand*; the first of which syllables is short, the second and third long by position, and the last long by nature: but this belongs to the prosody. These short vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed, except Medda ~, Hamza ء, and Teshdid ّ.

Medda above an \ gives it a broad and long sound (like two alifs), as آں ān, *that*; Hamza (with the mark of short ĭ expressed or understood, and placed at the foot of the letter) supplies the place of ي in words that end in ه; it therefore sometimes represents the article, as نامه nāmaḥi, *a book*, or denotes the former of two substantives, as ناهه مشک nāfaḥi mushk, *a bag of musk*; or, lastly, it occasionally marks the second person singular in the

compound preterite of a verb, as دادی *dādahi*, which would regularly be داده‌ای *dādahi*, *thou hast given*. Tashdid shews a consonant to be doubled, as طره *turrah*, *a lock of hair*.

The omission of the short vowels will at first perplex the student; since many words, that are compounded of the same letters, have different senses, according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *sun, bird, mother*, which a Mahometan would write without any vowel, *sn, brd, mthr*; thus the Persian word بد *bd* may be pronounced like our *bud* (This short obscure sound in the words *sun, bird, &c.* is the exact power which those who speak the Persian language in India give to the short vowel called *Fatah*, and which it is convenient to represent by *a*. In this edition the short vowels are represented by *a* for *َ*, *i* and sometimes *e* for *ِ*, and *u* and occasionally *o* for *ُ*; and the long vowels are distinguished from the short by the prosodial mark of a long syllable, thus *ā, ī, ē, ō, ū.*)

Wāw و and Yā ی are often used as consonants, like our *w* and *y*; thus, وان Wān, *a town in Armenia*; جوان jawān, *juvenis, giovane, young*; یمن Yaman, *that province of Arabia which we call the happy*; خدایار Khudāyār, *a proper name, signifying the friend of God*. و before ا often loses its sound, as خوان kh'ān, *a table*. (و, when considered as a consonant, has a sound somewhat between *w* and *v*.)

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters (following the system of orthography used in the following example), and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatick and European characters: it is an ode by the poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بده ساقی می باقی که در جنت نخواهی یافت  
کنار آب رکناباد و گلگشت مصلّا را

Badeh sākī may-i bākī keh dar jannaṭ nakh'āhī yāft,  
Kanār-i āb-i ruknābād wa gulgasht-i muṣallārā.

فغان کین لولیان شوخ شیرینگار شهر آشوب  
چنان بردند صبر از دل که ترکان خوان یغمارا

Faghān kīn lūliyān-i shōkh-i shīrīngār-i shahrāshūb  
Chunān burdand ṣabr az dil keh ṭurkān kh'ān-i yaghmārā.

ز عشق ناتمام ما جمال یار مستغنیست  
باب و رنگ و خال و خطّ چه حاجت روی زبّار

Ẓa ʿishq-i nāṭamām-i mā jamāl-i yār-i muṣtaḡhnīst  
Ba āb wa rang, wa khāl wa khatt cheh hājat rōyi zēbārā.

حدیث از مطرب و می گو و راز دهر کمتر جو  
که کس نکشود و نکشاید بحکمت این معمارا

Hadīṣ az muṭrib wa may gō wa rāz-i dahar kamṭar jō  
Keh kas nak'shūd wa nak'shāyad ba ḥikmat īn muʿammārā.

من از آن حسن روزافزون که یوسف داشت دانستم  
که عشق از پرده عصمت برون آرد زلیخارا

Man az ān ḥuṣn-i rōzafzūn keh Yūsuf dāshţ dāniṣţam  
Keh ʿishk az pardah-i ʿiṣmaţ berūn ārad zulikḥārā.

نصیحت گوش کن جانا که از جان دوستتر دارند  
جوانان سعادت‌مند پند پیردانا را

Naṣiḥaţ gōshi kun jānā keh az jān dōṣṭiţar dārand  
Jawānān-i saʿādaţmand-i pand-i pīr-i dānārā.

بدم گفتمی و خرسندم عفاک الله نکو گفتمی  
جواب تلخ میریبد لب لعل شکرخوارا

Badam guftī wa khursandam ʿafāk allāh nekō guftī  
Jawāb-i ṭalkh-i mīzēbad lab-i laʿl-i shakarkh'ārā.

غزل گفتمی و در سفتی بیا و خوش بخوان حافظ  
که بر نظم تو افشاند فلک عقد ثریارا

Ghaẓal guftī wa durr suftī biyā wa khūsh bakh'ān ḥāfiẓ  
Keh bar nāẓm-i tō afshānad falak ʿikdi ṣuriyārā.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as لا lamalif, compounded of ل l and ا a, in the word مصلاً muṣallā: but the most difficult

combinations are formed with خ ح ح which have the singular property of causing all the preceding letters to rise above the line, as بخارا bokhārā, نخچیر nakhchīr, تصحیح ṭaṣḥīḥ. The letters that precede م *m* are also sometimes raised (*Note.* It would greatly facilitate the art of printing with Arabic types if we were to introduce a method of joining all the letters on the same line; and which might be done without occasioning the least inconvenience to the reader. According to this idea we might print the three words, here given as an example, in this manner بخارا نخچیر تصحیح. It appears to have been the ancient practice of the Arabs themselves).

The Arabic characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخی Niskhī, the تعلیق Taʿlīq, or *hanging*, and the شکسته Shakastah, or *broken*. Our books are printed in the Niskhi hand, and all Arabic manuscripts, as well as many Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Taʿlīq, which answers to the most elegant of our Italic hands. As to the Shakastah, it is very irregular and inelegant, and is chiefly used as the cursive



hand for business and correspondence; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

## OF NOUNS, AND FIRST OF GENDERS.

The reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر *piṣar*, *a son, a boy*, کنیز *kanīz*, *a girl*, or are distinguished by the words نر *nar*, *male*, and ماده *mādah*, *female*; as شیر نر *shīri nar*, *a lion*, شیر ماده *shīri mādah*, *a lioness*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having *ṣ* added to it, as *معشوق* ma'ashūḳ, *a friend*, amicus, *معشوقة* ma'ashūkah, *a mistress*, amica, as in this verse:

گل در برومی بر کف و معشوقه بکامست

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

But in general, when the Persians adopt an Arabic noun of the feminine gender, they make it neuter, and change the final *ṣ* into *ت*; thus *نعمة* ni'mat, *a benefit*, is written *نعمت*: and almost all the Persian nouns ending in *ت*, which are very numerous, are borrowed from the Arabs.

## OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable *را* to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, *پسر* piṣar, *a child*.

Dative and Acc. *پسر را* piṣarrā, *to a child or the child*.

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن gul chīdan, *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that syllable is added to it, as گلرا چید gulrā chīd, *he gathered the flower*, that is, *the particular flower*. There is no genitive case in Persian, but when two substantives of different meanings come together, a kasra or short *i* (.) is added in reading to the former of them, and the latter remains unaltered, as مشکِ ختن *the musk of Tartary*, which must be read mushkī Khoṭan. The same rule must be observed before a pronoun possessive; as پسرِ من piṣari man, *my child*: and before an adjective; as شمشیرِ تابناک shamshīri ṭābnāg, *a bright scymitar*. If the first word ends in ل or و the letter ی is affixed to it; as پاشا pāshā, *a basha*, پاشای موصل pāshā-i Mūṣal, *the basha of Mousel*, میوها mīwahā, *fruits*, میوهای شیرین mīwahā-i shīrīn, *sweet fruits*: if nouns ending in ه come before other nouns or adjectives, the mark Hamza ء is added to them, as چشمهٔ حیوان chashmahī haywān, *the fountain of life*.

The other cases are expressed for the most part, as in

our language, by particles placed before the nominative, as,

Vocative, *ای پسر* ay pişar, *O child.*

Ablative, *از پسر* az pişar, *from a child.*

The poets, indeed, often form a vocative case by adding *ا* to the nominative, as *ساقیا* sākiyā, *O cup-bearer*, *شاه* shāhā, *O king*; thus Sadi uses *بلبلا* bulbulā as the vocative of *بلبل* bulbul, *a nightingale.*

*بلبلا مزده بهار بيار      خبر بد بوم باز بگذار*

Bring, O nightingale, the tidings of spring; leave all unpleasant news to the owl.

In some old compositions the particle *مر* mar is prefixed to the accusative case; as *مر اورا دیدم* mar ōrā دیدم, *I saw him*; but this is either obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an

example of Persian nouns, as they answer to the cases in Latin :

گل gul, *a rose*, rosa.

	Singular.	Plural.
Nom.	گل <i>a rose</i> , rosa.	گلهـا <i>roses</i> , rosæ.
Gen.	گل <i>of a rose</i> , rosæ.	گلهـا <i>of roses</i> , rosarum.
Dat.	گلرا <i>to a rose</i> , rosæ.	گلهـارا <i>to roses</i> , rosis.
Acc.	گلرا <i>the rose</i> , rosam.	گلهـارا <i>the roses</i> , rosas.
Voc.	اي گل } <i>O rose</i> , ô rosa.	اي گلهـا } <i>O roses</i> , ô rosæ.
	Poet. گلا }	
Abl.	گل از <i>from a rose</i> , rosâ.	گلهـا از <i>from roses</i> , rosis.

بلبل bulbul, *a nightingale*.

Singular.

Nom. and Gen.	بلبل <i>a nightingale</i> .
Dat. and Acc.	بلبلرا <i>to a nightingale</i> .
Voc.	اي بلبل (Poet. بلبلا) <i>O nightingale</i> .
Abl.	بلبل از <i>from a nightingale</i> .

Plural.

Nom. and Gen.	بلبلان <i>nightingales</i> .
Dat. and Acc.	بلبلانرا <i>to nightingales</i> .
Voc.	اي بلبلان <i>O nightingales</i> .
Abl.	بلبلان از <i>from nightingales</i> .

ساقی بیار باده که آمد زمان گل  
 تا بشکنیم توبه دگر در میان گل  
 حافظ وصال گل طلبی همچو بلبلان  
 جان کن فدای خاک ره باغبان گل

Boy, bring the wine, for the season of the rose approaches; let us again break our vows of repentance in the midst of the roses. O Hafiz, thou desirest, like the nightingales, the presence of the rose: let thy very soul be a ransom for the earth where the keeper of the rose-garden walks!

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar; such quotations will give some variety to a subject naturally barren and unpleasant; will serve as a specimen of the Oriental style; and will be more easily retained in the memory than rules delivered in mere prose.

## OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter *ي* to a noun, which restrains it to the singular number; as گلي *guli*, *a single rose*;

رفتم بباغ صبحده مي تا چينم گلي  
آمد بگوش ناگهم آواز بلبلي

*One morning I went into the garden to gather a rose, when on a sudden the voice of a nightingale struck my ear.*

Without this termination گل *gul* would signify *roses* or *flowers* collectively, as

مي خواه وگل فشان كن

Call for wine, and scatter flowers around.

When a noun ends in *ه* the idea of unity is expressed by the mark Hamza, as چشمه *chashmah*, *a single fountain*.

## OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding ان *an* or ها *ha* to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary, they are

regulated with the utmost precision. The names of animals form their plural in *ان*, as

*گُرگ* gurg, a wolf.

*گُرگان* gurgān, wolves.

*پَلَنگ* palang, a tyger.

*پَلَنگان* palangān, tygers.

but words which signify things without life make their plurals by the addition of the syllable *ها*, as

*بَال* bāl, a wing.

*بَالِهَا* bālḥā, wings.

*سَاحِل* sāḥil, a shore.

*سَاحِلِهَا* sāḥilḥā, shores.

Both these plurals occur in the following elegant distich:

شب تاریک و بیم موج و گردابی چنین هایل  
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppress us, and the whirlpool is dreadful! How should those, who bear light burdens on the shores, know the misery of our situation?

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in *ها* as well as in *ان*, as *شُتُر* shuṭur, a camel, *شُتُرِهَا* shuṭurḥā and *شُتُرَان* shuṭurān, camels; and on the other side the names of things sometimes have plurals in *ان*, as *لَب* lab, a lip, *لَبَان* labān, lips.



Names of persons ending in **ا** or **و** form their plurals in **یان**, as **دانا** dānā, *a learned man*, **دانایان** dānāyān, *learned men*; and those that end in **خ** are made plural by changing the last letter into **گان**, as **بچه** bachah, *an infant*, **بچهگان** bachagān, *infants*; and sometimes by adding **گان** as a separate syllable; thus, **فرشته** farishtaḥ, *an angel*, **فرشتهگان** farishtaḥ gān, *angels*.

If the name of a thing ends in **خ**, the final letter is absorbed in the plural before the syllable **ها**, as **خانه** khānah, *a house*, **خانهها** khānahā, *houses*.

In some modern Persian books, as the Life of Nader Shah and others, the plural often ends in **ات** or in **جات** if the singular has a final **خ**.

Sing.

Plur.

**نوازش** nuwāzish, *a favour*. **نوازشات** nuwāzishāt, *favours*.

**قلعة** kal'at, *a castle*. **قلعجات** kal'ajāt, *castles*.

But these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabic substantives frequently have two sorts of plurals, one formed according

to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *ʿayb*, a vice, عيبيها *ʿaybhā* and عوايب *ʿawayb*, vices; قلعة *kalʿah*, a castle, قلعيها *kalʿahā* and قلاع *kilāʿ*, castles; نايب *nāyib*, a viceroy, plur. نواب *nūwāb*, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*.\* This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabic; and if the learner will follow my advice, he will peruse with attention the Arabic grammar of Erpenius† before he attempts to translate a Persian manuscript.

## OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made com-

\* It is no mistake. The plural is used in India as a respectful distinction.

† There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabic odes and elegies, which they have explained in excellent notes: but these editions are scarce; and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

parative by adding to it *تر*, and superlative by adding *ترین*, as

خوب *khūb*, *fair*, خوبتر *khūbtar*, *fairer*,  
 خوبترین *khubtarīn*, *fairest*.

Our *than* after a comparative is expressed by the preposition *از* *āz*, as

بیاض روی تو روشتر از رخ روز  
 سواد زلف تو تاریکتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

ماه نیکوست ولی روی تو زیباتر از وست  
 سرو دلجوست ولی قد تو دلجو تر از وست

The moon is bright, but thy face is brighter than it; the cypress is graceful, but thy shape is more graceful than the cypress.

An adjective is sometimes used substantively, and forms its plural like a noun, حکیمان *ḥakīmān*, *the wise*; if it be a compounded adjective, the syllables *ان* and *را*, denoting the plural number and the oblique case, are placed at the

end of it, as پري رورا parī-rō, *angel face*; oblique پري رورā parīrōrā; plural پري رويان parīrōyān; oblique پري رويانرا parīrōyānrā; as

فرو مانند پري رويان زان عارض  
خجل گشتند سمن بويان زان کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

## OF PRONOUNS.

The personal pronouns are these which follow;

من man, *I*.

Sing. من man, *I*. Oblique, مرا marā, *me*.

Plur. ما mā, *we* (or مارا marā, *us* (or مایان māyān). مایانرا māyānrā).

تو tō, *thou*.

Sing. تو tō, *thou*. Obl. ترا torā, *thee*.

Plur. شما shumā, *you* or *ye*,\* شمارا shumārā, *you* (or شمايان shumāyān). شمايانرا shumāyānrā).

\* شما shumā is used, as *you* in English, in the singular number, for تو.

او *ō*, *he*.

Sing. او *ō*, *he, she, or it*. Obl. او را *ōrā*, *him, her, or it*.

Plur. ایشان *ēshān*, *they*. ایشانرا *ēshānrā*, *them*.

The poets often use شان for ایشان, as

همی رفتم و کوفتم مغز شان  
تهی کردم از پیکر نغز شان

I went, and bruised their helmets; I disfigured their beautiful faces.

After a preposition او is often changed into و *or* or *و* *or* *و*, as

چون شاه جهاندار بنمود روی  
زمین را ببوسید و شد پیش او

When the king of the world showed his face, the general kissed the ground, and advanced before him. *Ferdusi*.

Sometimes after the preposition ب *in*, the letter د is inserted to prevent the hiatus, as بدو *badō* for باو *ba-ō*, *to him*; the same may be observed of بدان *badān* for بآن *ba-ān*, *to that*, بدین *badīn* for باین *to this*.\*

\* In the same manner, and from the same motives, the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses *tibid* for *tibi*,

Omne crede diem *tibid* illuxisse supremum.

The possessives are the same with the personals, and are distinguished by being added to their substantives ; as

Sing. دل من dili man, *my heart.*

دل تو dili tō, *thy heart.*

(وي way or) دل او dili ō, *his or her heart.*

Plur. دلهاي ما dilhāi mā, *our hearts.*

دلهاي شما dilhāi shumā, *your hearts.*

Poet. تان

دلهاي ايشان dilhāi ēshān, *their hearts.*

Poet. شان

They are often expressed in the singular number by these final letters (with the short ä pronounced before them), م am, ت at, and ش ash, and after an \ or s by ام am, ات at, and اش ash : but after nouns ending in \ alif or و wāw the letter ي yā is inserted before the finals ت م و wāw the letter ي yā is inserted before the finals م ت م ; as

دلَم dilam, *my heart.*

دِلَت dilat, *thy heart.*

دِلَش dilash, *his or her heart.*

جامهء ام jāmaḥi am, *my robe.*

جامهء ات jāmaḥi at, *thy robe.*

جامهء اش jāmaḥi ash, *his or her robe.*

مويم mōyam,	<i>my hair.</i>
مويت mōyat,	<i>thy hair.</i>
مويش mōyash,	<i>his or her hair.</i>

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by **ش ت م**, as

خوشا شیراز و وضع بی مثالش  
خداوندانگه دار از زوالش

Joy be to Shiraz and its charming borders! O heaven,  
preserve *it* from decay!

These oblique cases are joined to any word in the sentence which the poet finds convenient; thus in the couplet just quoted the pronoun **ش** *it*, is added to **زوال**; so in the following distich, **ت** the dative of **تو** *thou*, is placed after the conjunction **گر** *if*.

همی سجاده رنگین کن گرت پیر مغان گوید  
که سالک بیخبر نبود ز راه و رسم منزلها

Tinge the sacred carpet with wine, if the master of the  
feast orders *thee*; for he that travels is not ignorant of  
the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in

Persian by the following words, which are applicable to all persons and sexes; as

Nom.	خود or خودش	Oblique, خود را
	خویش or خویشان	خویشان را
	or خوي	

thus we may use

خود من <i>myself</i> .	ما خود <i>ourselves</i> .
تو خود <i>thyself</i> .	شما خود <i>yourselves</i> .
او خود <i>his or herself</i> .	ایشان خود <i>themselves</i> .*

خود is also joined like the Latin *ipse* to every person of a verb, as

Sing.	Plur.
خود آمدم <i>ipse veni</i> .	خود آمدیم <i>ipsi venimus</i> .
خود آمدی <i>ipse venisti</i> .	خود آمدید <i>ipsi venistis</i> .
خود آمد <i>ipse venit</i> .	خود آمدند <i>ipsi venerunt</i> .

\* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*, according to Locke's definition of it: "*Self* is that conscious thinking thing, which is sensible or conscious of pleasure and pain, capable of happiness and misery." If this observation be just, the Arabs have exactly the same idiom, for their نفس *soul*, answers precisely to our *self*, as صبي رمى نفسه في نهر "a boy threw *his self* into a river."



The word **خود** seems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا آن بلبل سحري  
تو خود چه آدمي كز عشق بيخبري

Dost thou know what the early nightingale said to me?

“ What sort of man art thou, that canst be ignorant of  
“ love?”

When **خود** is used as a pronoun possessive, it answers to the Greek *σφέτερος*, and signifies *my, thy, our, your, his* or *her*, and *their*, according to the person and number of the principal verb in the sentence; as in this couplet of Hafiz, †

محرم راز دل شيداي خود  
كس نمي بينم ز خاصّ و عام را

I see no man, either among the nobles or the populace, to whom I can trust the secret of *my* afflicted heart.

The demonstrative pronouns are the following :

این in, *this*.

Sing. این *this*.

Oblique cases, اینرا

Plur. اینان *these*.

اینانرا

or اینها

or اینهارا

آن ān, *that*.

Sing. آن *that*.

Oblique cases, آنرا

Plur. آنان *those*.

آنانرا

or آنها

or آنها را

When این in is prefixed to a noun, so as to form one word, it is frequently changed into ام im, as امشب imshab, *to-night*;

تعالی الله چه دولت دارم امشب  
که آمد ناگهان دلدارم امشب.

Heaven! how great is my happiness this night! for this night is my beloved come unexpectedly!

and امروز imrōz, *to-day*;

روز عیش و طرب و عید صیامت امروز  
کام دل حاصل و ایام بکامست امروز

This day is a day of mirth, and joy, and the feast of spring; this day my heart obtains its desires, and fortune is favourable.

The words آن and از آن prefixed to pronouns *personal*, change them into *possessives*, and are read with a short vowel, آن āni tō, or از آن āz āni tō, i. e. *thine*, as

ماه کنعان من مسند مصر آن توشد

O my moon of Canaan (O Joseph), the throne of Egypt is *thine*!

The relatives and interrogatives are supplied by the invariable pronouns که *keh* and چه *chēh*, of which the former usually relates to persons, and the latter to things: in the oblique cases of these pronouns the final *e* is absorbed before the syllable *ra*, as

Nom. که *who*.

Oblique, کرا *whom*.

چه *which*.

چرا *which*.

کي *kī* and چي *chī* are interrogatives, and are very often joined to the verb است, as کیست *who is it?*  
چیست *what is it?*

یا رب آن شاهوش مادرخ زهره جین  
در یکتای که و کوهر یکدانه کیست

O heaven! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

کدام *kadām* (properly *which?*) is also an interrogative pronoun, as

میخواره و سرکشته و رندیم و نظرباز  
وانکس که چنین نیست در این چهر کدامست

We are fond of wine, wanton, dissolute, and with rolling eyes; but *who* is there in this city that has not the same vices?

Our *soever* is expressed in Persian by هر *har* or هران *harān* prefixed to the relatives, as

هرآنکه and هرکه *whosoever*.

هرآنچه and هرچه *whatsoever*.

## OF VERBS.

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and but three changes of tense; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles می *mī* and همی *hamī*, or of the auxiliary verbs هستن *haṣṭan* or بودن *būdan*, *to be*, and خواستن *kh'aṣṭan*, *to want, will or be willing*. The passive voice is formed by adding the tenses of the verb substantive شدن *shudan* to the participle preterite of the active; خوانده شد *kh'āndaḥ shud*, *it was read*. The inflexions of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

بودن būdan, *to be.*

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of person in all tenses.

Indicative Mood, Present Tense.

Sing.

Plur.

ام am, *I am.*

ایم ēm, *we are.*

ای ī, *thou art.*

اید ēd, *ye are.*

است ast, *he is.*

اند and, *they are.*

This tense joined to nouns, pronouns, or adjectives, often coalesces with them, and loses the initial short \ alif; as with pronouns,

Sing.

Plur.

منم manam, *ego sum.*

مایم mā īm, *nos sumus.*

تویی tō yī, *tu es.*

شماید shamā-īd, *vos estis.*

اوست ō ast, *ille est.*

ایشانند ēshān and, *illi sunt.*

With adjectives,

شادم shād am, *I am glad.* شادیم shād ēm, *we are glad.*

شادی shād ī, *thou art glad.* شادید shād īd, *you are glad.*

شادست shād ast, *he is glad.* شادند shād and, *they are glad.*

The negatives are formed by prefixing نه *nah* or ن *na*, as *نه ام I am not*, &c. but *نه است* is commonly written *نیست nēst*, *there is not*, as

راهیست راه عشق که هیچس کنار نیست  
 آنجا جز آنکه جان بسپارند چاره نیست

The path of love is a path to which there is no end, in which there is no remedy for lovers, but to give up their souls. *Hafiz.*

Second Present from the defective هستن *haṣṭan*, *to be*.

Sing.	Plur.
هستم <i>I am.</i>	هستیم <i>we are.</i>
هستی <i>thou art.</i>	هستید <i>you are.</i>
هست <i>he is.</i>	هستند <i>they are.</i>

Preterite.

Sing.	Plur.
بودم <i>I was.</i>	بودیم <i>we were.</i>
بودی <i>thou wast.</i>	بودید <i>you were.</i>
بود <i>he was.</i>	بودند <i>they were.</i>

Preterite Imperfect.

می بودم      می بودی      &c. می بود

## Compound Preterite.

Sing.

Plur.

بوده ام <i>I have been.</i>	بوده ایم <i>we have been.</i>
بوده ای or بودهء <i>thou hast been.</i>	بوده اید <i>you have been.</i>
بوده است <i>he has been.</i>	بوده اند <i>they have been.</i>

## Preterpluperfect.

بوده شدم <i>I had been.</i>	بوده شدیم <i>we had been.</i>
بوده شدی <i>thou had been.</i>	بوده شدید <i>you had been.</i>
بوده شد <i>he had been.</i>	بوده شدند <i>they had been.</i>

## Future.

خواهم بود <i>I will be.</i>	خواهیم بود <i>we will be.</i>
خواهی بود <i>thou wilt be.</i>	خواهید بود <i>you will be.</i>
خواهد بود <i>he will be.</i>	خواهند بود <i>they will be.</i>

## Imperative.

	باشیم <i>let us be.</i>
باش or بو <i>be thou.</i>	باشید <i>be ye.</i>
باشد or باد <i>let him be.</i>	باشند <i>let them be.</i>

## Subjunctive, or Aorist.

Sing.

باشم or بوم *I be.*  
 باشي or بوي *thou beest.*  
 باشد or بود *he be.*

Plur.

باشيم or بويم *we be.*  
 باشيد or بويد *you be.*  
 باشند or بوند *they be.*

## Potential.

بودهي *I would be.*بودي *thou wouldst be.*بودي *he would be.*بوديمي *we would be.*بوديدي *you would be.*بودندي *they would be.*

## Future Subjunctive.

بوده باشم *I shall have been.*    بوده باشيم *we shall have been.*بوده باشي *thou shalt have been*    بوده باشيد *you shall have been*بوده باشد *he shall have been.*    بوده باشند *they shall have been*

## Infinitive.

Present, بودن by contraction بود *to be.*Preterite, بوده شدن *to have been.*

## Participles.

باشا *being.*بوده *been.*شدن *shudan, to be,*

used in forming the Passive voice.



## Indicative Present.

Sing.	Plur.
مي شوم <i>I am.</i>	مي شويم <i>we are.</i>
مي شوي <i>thou art.</i>	مي شويد <i>you are.</i>
مي شود <i>he is.</i>	مي شوند <i>they are.</i>

## Preterite.

شدم <i>I was.</i>	شديم <i>we were.</i>
شدي <i>thou wast.</i>	شديد <i>you were.</i>
شد <i>he was.</i>	شدند <i>they were.</i>

## Preterite Imperfect.

مي شدم	مي شدي	&c. مي شد
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## Compound Preterite.

شده ام <i>I have been.</i>	شده ايم <i>we have been.</i>
شده اي or شده اي <i>thou hast been.</i>	شده ايد <i>you have been.</i>
شده است <i>he has been.</i>	شده اند <i>they have been.</i>

## Preterpluperfect.

شده بودم <i>I had been.</i>	شده بوديم <i>we had been.</i>
شده بودي <i>thou hadst been.</i>	شده بوديد <i>you had been.</i>
شده بود <i>he had been.</i>	شده بودند <i>they had been.</i>

## Future.

Sing.

خواهم شد *I will be.*خواهي شد *thou wilt be*خواهد شد *he will be.*

Plur.

خواهيم شد *we will be.*خواهيد شد *you will be.*خواهند شد *they will be.*

## Imperative.

---

 شو *be thou.*
نشد *let him be.*شويم *let us be.*شويد *be ye.*شوند *let them be.*

## Subjunctive, or Aorist.

شوم *I be.*شوي *thou beest.*نشد *he be.*شويم *we be.*شويد *you be.*شوند *they be.*

## Infinitive.

شدن *to be.*شده بودن *to have been.*

## Participles.

شوا *being.*شده *having been.*

خواستن kh'āstān or خواهیدن kh'āhīdan, *to be willing*.

Aorist,

used in forming the Compound Future of verbs.

Sing.

Plur.

خواهم *I will.*

خواهیم *we will.*

خواهی *thou wilt.*

خواهید *you will.*

خواهد *he will.*

خواهند *they will.*

The other tenses are formed like those of the regular verbs.

## OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the Oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabic مصدر maṣḍar or, *the source*.

All regular infinitives end in یدن, as رسیدن raṣīdan, *to arrive*, نالیدن nālīdan, *to grieve*, ترسیدن tarṣīdan, *to fear*.

The third person of the preterite is formed by rejecting ن from the infinitive, رسید *he arrived*, نالید *he grieved*, ترسید *he feared*.

گفتم مگر صبا ز چمن رسید  
یا کاروان مشک ز راه ختن رسید

I said, is the zephyr breathing from the garden? or is a caravan of musk coming from Khoten?

The letter ب prefixed to this tense is often redundant, as جامه را ببرد و برفت *he took the mantle, and departed*.

From the preterite is formed the imperfect tense by prefixing the particles می or همی, as میرسید or همی رسید *he was arriving*.

In the third persons the imperfect tense is sometimes expressed by adding ی to the preterite, as نالیدی *he was grieving*, نالیدندی *they were grieving*; this form is common in prose, as

بطرب و نشاط مشغول بودند و نغمه ترانه از زبان چنگ و  
چغانه استماع نمودندی

They were immersed in pleasure and delight, and were constantly listening to the melody of the lute, and of the cymbal.

The same letter ی added to the first and third persons of the past tense, forms the potential mood, as نالیدمی *I*

*might, could, should, or would grieve, نالیدیمی we might, &c. grieve; so Ferdusi in a love song,*

شبی در برت گر بر آسوده‌ی  
سرفخر بر آسمان سوده‌ی

If I could sleep one night on thy bosom, I should seem to touch the sky with my exalted head.

And Hafiz,

آن طره که هر جعدش صد نافه چین اورد  
خوش بودی اگر بودی بویش از خوشخوی

Those locks, each curl of which is worth a hundred musk-bags of China, would be sweet indeed if their scent proceeded from sweetness of temper.

The participle preterite is formed from the infinitive by changing ن into ه, as رسیده *arrived*, پاشیده *sprinkled*, from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as پاشیده‌ام *I have sprinkled*, پاشیده بودم *I had sprinkled*, پاشیده باشم *I shall have sprinkled*, پاشیده شدم *I was sprinkled*.

هم جان بدان دوزخس جاد و سپردایم  
هم دل بدان دوزخسبیل هند و نهاده‌ایم

We *have* given up all our souls to those two enchanting narcissuses (eyes), we have placed all our hearts on those two black hyacinths (locks of hair).

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period: in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet:

فروغ جام و قدح نور ماه پوشیده  
 عذار مغیچگان را د آفتاب زده

The brightness of the cup and the goblet obscures the light of the moon; the cheeks of the young cup-bearers steal the splendour of the sun.

In the ode from which this couplet is taken every distich ends with the word زده for زد *he struck*.

In composition the infinitive is contracted by rejecting ن, as خواهم شد *I will be*; so Hafiz,

نفس باد صبا مشک فشان خواهد شد  
 عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around; the old world will again be young.

This short infinitive is likewise used after impersonal verbs, as *توان کرد* *it is possible to do*; *باید کرد* *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد کوهر مقصود  
خیال تست که این کار بیحواله بر آید

It is impossible to attain the jewel of thy wishes by thy own endeavours; it is a vain imagination to think that it will come to thee without assistance.

And the poet quoted in the history of Cazvini,

روزگار نامه کردار شماست  
بر آنجا کردار نیکو باید گماشت

The life of man is a journal, in which he must write only good actions.

The imperative is regularly formed by throwing away the termination *یدن* from the infinitive, as *رس* *arrive thou*, from *رسیدن* *to arrive*: the letter *ب* is often prefixed to the imperative, as *بگو* *say thou*; *بترس* *fear thou*; so Ferdusi in his noble satire against a king who had slighted him.

ایا شاه محمود کشور کشای  
 ز من گرفتاری بترس از خدای  
 خیزیدی چرا خاطر تیز من  
 نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God! why hast thou inflamed my wrathful temper? dost thou not dread my blood-dropping sword?

It must here be observed, that the negatives نه *nah* and ن *na* are changed in the imperative into مه *mah* and م *ma*, as میپرس *do not ask*;

درد عشقی کشیده ام که میپرس  
 زهر هجری چشیده ام که میپرس

I have felt the pain of love; *ask not* of whom; I have tasted the poison of absence; *ask not* from whom.

Before verbs beginning with \ alif the letters م *ma* and ن *na* are changed into می *mi* and بی *bi*, as before آر *ar* are used بیار *bring thou*, میار *do not bring*;

ساقیا ساغر شراب بیار  
 یکدو ساغر شراب ناب بیار



Boy, *bring* a cup of wine; *bring* a few more cups of pure wine.

گو شمع میارید در این جمع که امشب  
در مجلس ما ماه رخ دوست تمامست  
در مجلس ما عطر میامیز که جانرا  
هر دم ز سر زلف تو خوش بوی مشامست

Say, *bring no* tapers into our assembly, for this night the moon of my beloved's cheek is at its full in our banquet; *sprinkle no* perfume in our apartment, for to our minds the fragrance that constantly proceeds from thy locks is sufficiently pleasing.

The contracted participle used in compound epithets is exactly the same with the imperative, as انگیز *excite thou*, گیتی افروز *mirth-exciting*, افروز *inflammeth thou*, *world-inflaming*, Gētī-afrōz, the name of a fairy in the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding ان, ا or نده to the imperative, as رسان, رسان and رسنده *arriving*; which last participle is often used for a noun of action, as بازینده *a player*.

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from *آي* *come thou*, *آيم* *I may or will come*.

چو آفتاب مي از مشرق پياله بر آيد  
 زباغ عارض ساقی هزار لاله بر آيد

When the sun of the wine shall rise from the east of the cup, a thousand tulips will spring from the garden of the cup-bearer's cheek.

By this affected, yet lively allegory, the poet only means that "the cup-bearer will blush when he shall present the wine to the guests."

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;

دانايان و موز آگاهي و دقيقه يابان حکمتهاي الهي واضح است  
 که در هر عهد و اوان که اوضاع جهان مختلف و پريشان و بر  
 چرخ ستمگر بکام ستمکیشان گردد خداوند يکانه که مدبّر

این کارخانه و مقلب اوضاع زمانه است از فیض بی منتهای  
خود سعادت مندیرا موید و در عرصه گیتی مبسوط الید کند  
که بهرام مراحم و رافت بالتیام جراحات قلوب ستمدیدگان  
پردازد و مذاق تمنای تلخکامان زهر حوادث را بشهد عدالت  
شیرین سازد

It is evident to the discerning and intelligent part of mankind, that, whenever the affairs of the world are thrown into confusion, and fortune favours the desires of the unjust, the great Disposer of events, in the effusion of his endless mercy, selects some fortunate hero, whom he supports with his eternal favour; and whom he commands to heal with the balm of benevolence the wounds of the afflicted, and to sweeten the bitter draught of their misfortunes with the honey of justice.

In which period the words گردد *gardād*, کند *kunād*, پردازد *pardāzād*, and سازد *sāzād*, are the aorists of گردیدن *gardīdan*, کردن *kardan*, پرداختن *pardākhtan*, and ساختن *sākhtan*, governed by the conjunction *de* that.

The present tense is formed by prefixing *مي* or *هي* to the aorist, as *ميدانم* *I know*, *ميداني* *thou knowest*, *ميداند* *he knoweth*:

اي باد صبا بگذر آنجا که تو ميداني  
و احوال دلم به گو پيدا که تو ميداني

O gentle gale, pass by the place which *thou knowest*, and disclose the secrets of my heart which *thou knowest*.

زين خوش رقم که بر گل رخسار ميكشي  
خط بر صحيفه گل گلزار ميكشي

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles *مي* and *هي* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعيش کوش که تا چشم ميزني برهم  
خزان هميرسد و نوبهار مي گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing away*.

The letter ب prefixed to the aorist restrains it to the future tense, as برسم *I will arrive*; thus Nakshebi in his work called طوطي نامه or *the Tales of a Parrot*, Night 35,

نخشي جدّ و جهد بايد کرد  
چونکه مردم بيار خود برسد  
هر که در کارها کند جهدي  
عاقبت بر مراد خود برسد

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *parṣīdan*, to ask.

Indicative Mood, Present Tense.

Sing.

Plur.

مي پرسم *I ask.*

مي پرسيم *we ask.*

مي پري *thou askest.*

مي پرسيد *you ask.*

مي پرسد *he asks.*

مي پرسند *they ask.*

## Simple Preterite.

Sing.

Plur.

پرسیدم *I asked.*  
 پرسیدی *thou askedst.*  
 پرسید *he asked.*

پرسیدیم *we asked.*  
 پرسیدید *you asked.*  
 پرسیدند *they asked.*

## Compound Preterite.

پرسیده ام *I have asked.*      پرسیده ایم *we have asked.*  
 پرسیده ای } *thou hast asked.*      پرسیده اید *you have asked.*  
 or پرسیده است }  
 پرسیده است } *he has asked.*      پرسیده اند *they have asked.*  
 or پرسید است }

## Preterite Imperfect.

می پرسیدم *I was asking.*      می پرسیدیم *we were asking.*  
 می پرسیدی *thou wast asking.*      می پرسیدید *you were asking*  
 می پرسید *he was asking.*      می پرسیدند *they were asking*

## Preterpluperfect.

پرسیده بودم *I had asked.*      پرسیده بودیم *we had asked*  
 پرسیده بودی *thou hadst asked.*      پرسیده بودید *you had asked*  
 پرسیده بود *he had asked.*      پرسیده بودند *they had asked*

## First Future.

Sing.

Plur.

پیرسم *I shall ask.*پیرسیم *we shall ask.*پرسی *thou shalt ask.*پرسید *you shall ask.*پرسد *he shall ask.*پرسند *they shall ask.\**

## Second Future.

خواهم پرسید *I will ask.*خواهیم پرسید *we will ask.*خواهی پرسید *thou wilt ask.*خواهید پرسید *you will ask.*خواهد پرسید *he will ask.*خواهند پرسید *they will ask.*

## Imperative.

پرسیم *let us ask.*پرس or پرس *ask thou.*پرسید *ask you.*پرسد *let him ask.*پرسند *let them ask.*

## Conjunctive or Aorist.

پرسم *I may ask.*پرسیم *we may ask.*پرسی *thou mayst ask.*پرسید *you may ask.*پرسد *he may ask.*پرسند *they may ask.*

## Potential.

پرسیده‌ی *I might, &c. ask.*پرسیده‌ی *we might, &c. ask.*پرسیدی *thou mightst ask.*پرسیدی *you might ask.*پرسیدی *he might ask.*پرسیدند *they might ask.*\* This form is also commonly used for the imperative, as پرس *let me ask, &c.*

## Compound Future.

- Sing. پرسیده باشم *I shall have asked.*  
 پرسیده باشی *thou shall have asked.*  
 پرسیده باشد *he shall have asked.*
- Plur. پرسیده باشیم *we shall have asked.*  
 پرسیده باشید *you shall have asked.*  
 پرسیده باشند *they shall have asked.*

## Infinitive.

- Present, پرسیدن *to ask*, contracted پرسید  
 Preterite, پرسیده بودن *to have asked.*

## Participles.

- Present, پرسنده and پرسان *asking, who asks.*  
 Preterite, پرسیده *asked or having asked.*

## Passive Voice.

## Indicative Present.

- Sing. پرسیده می شوم *I am asked.*  
 پرسیده می شوی *thou art asked.*  
 پرسیده می شود *he is asked.*
- Plur. پرسیده می شویم *we are asked.*  
 پرسیده می شوید *you are asked.*  
 پرسیده می شوند *they are asked.*



## Preterite.

- Sing. پرسیده شدم *I was asked.*  
 پرسیده شدي *thou wast asked.*  
 پرسیده شد *he was asked.*
- Plur. پرسیده شدیم *we were asked.*  
 پرسیده شدید *you were asked.*  
 پرسیده شدند *they were asked.*

## Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*  
 پرسیده شده بودي *thou hadst been asked*  
 پرسیده شده بود *he had been asked.*
- Plur. پرسیده شده بودیم *we had been asked.*  
 پرسیده شده بودید *you had been asked.*  
 پرسیده شده بودند *they had been asked.*

## Aorist.

- Sing. پرسیده شوم *I may be asked.*  
 پرسیده شوي *thou mayst be asked.*  
 پرسیده شود *he may be asked.*
- Plur. پرسیده شویم *we may be asked.*  
 پرسیده شوید *you may be asked.*  
 پرسیده شوند *they may be asked.*

## Second Future.

- Sing. پرسیده خواهم شد *I shall be asked.*  
 پرسیده خواهی شد *thou shalt be asked.*  
 پرسیده خواهد شد *he shall be asked.*  
 Plur. پرسیده خواهیم شد *we shall be asked.*  
 پرسیده خواهید شد *you shall be asked.*  
 پرسیده خواهند شد *they shall be asked.*

## Infinitive.

- Present, پرسیده شدن *to be asked.*  
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing **نه** or **ن** to the affirmative in all the tenses, as

- Sing. نمی دانم *I do not know,* nescio.  
 نمی دانی *thou dost not know,* nescis.  
 نمی داند *he does not know,* nescit.  
 Plur. نمی دانیم *we do not know,* nescimus.  
 نمی دانید *you do not know,* nescitis.  
 نمی دانند *they do not know,* nesciunt.

ندانم از چه سبب رنگ آشنای نیست  
 سہی قدان سیہ چشم ماہ سیہارا

*I know not* why the damsels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love. *Hafiz.*

## OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination یدن *īdan*; for originally all infinitives ended in دن *dan*, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into تن *tan*, and by degrees the original infinitives grew quite obsolete; yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb,

may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian پهلوي which has the same relation to the modern دري or Persic, as the Icelandic has to the Danish, or the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratusht or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabic words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes: the old infinitives may be found by adding يدن idan to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting

تن or دن

Infin.	Imper.	Aorist.
آختن <i>to draw a sabre</i>	آخ	آخم
اژدن <i>to sow together</i>	اژ	اژم
آزاردن <i>to rebuke</i>	ازار	آزارم
اغوشتن <i>to embrace</i>	اغوش	اغوشم
اغیشتن <i>to cut</i>	اغیش	اغیشم
افشاردن <i>to speak idly</i>	افشار	افشارم
افشانندن <i>to sprinkle</i>	افشان	افشانم
افشردن <i>to press</i>	افشر	افشرم
افگندن } <i>to throw down</i> or اوگندن }	افگن	افگنم
اگندن <i>to fill</i>	آگن	آگنم
آوردن <i>to bring</i>	آر and آور	آرم and آورم
بافتن <i>to tinge, to weave</i>	باف	بافم
بردن <i>to bear</i>	بر	برم
پروردن <i>to feed, cherish</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم
خواندن <i>to read</i>	خوان	خوانم

	Infin.	Imper.	Aorist.
	خوردن <i>to eat</i>	خور	خورم
	راندن <i>to drive</i>	ران	رانم
	ریستن <i>to buz</i>	ریس	ریسم
	سپردن <i>to resign, give in charge</i>	سپر	سپرم
		and سپار	and سپارم
	ستردن <i>to shave</i>	ستر	سترم
	شانندن <i>to comb</i>	شان	شانم
	شکافتن <i>to cleave</i>	شکاف	شکافم
	شکردن <i>to hunt</i>	شکر	شکرم
	شمردن <i>to number</i>	شمار	شمارم
	شنودن <i>to hear</i>	شنو	شنوم
	غنودن <i>to slumber</i>	غنو	غنوم
	فسردن <i>to freeze</i>	فسر	فسرم
	فشردن } <i>to press</i>	فشر	فشرم
for	افشردن }	and فشار	فشارم
	فگندن } <i>to throw</i>	فگن	فگنم
for	افگندن }		
	گزاردن <i>to perform</i>	گزار	گزارم
	گستردن <i>to strow, spread</i>	گستر	گسترم
	کشتن <i>to kill</i>	کش	کشم
	کشفتن <i>to scatter</i>	کشوف	کشوفم

Infin.		Imper.	Aorist.
لاندن <i>to move</i>		لان	لانم
ماندن <i>to remain</i>		مان	مانم
نشاندن <i>to fix</i>		نشان	نشانم
هیشتن } <i>to lay down</i> and هشتن }		هیش	هیشم

## II.

Irregulars that change و into ای.

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن } <i>to increase</i> or فزودن }	افزای or فزای	افزایم or فزایم
آلودن <i>to defile</i>	آلای	آلایم

The participle of this verb, used in compound adjectives is, آلود, as خواب آلود *sleepy*, drowned *in sleep*.

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستای	ستایم

Infinitive.	Imperative.	Aorist.
سودن <i>to stroke</i>	ساي	ساييم
فرمودن <i>to command</i>	فرماي	فرمايم
نمودن <i>to show</i>	نماي	نمايم
کشودن } <i>to open</i> and کشادن }	کشاي	کشاييم

## III,

Irregulars that change ف into ب or و.

آشوفتن } <i>to disturb</i> آشفتن }	آشوب	آشوبم
تافتن <i>to inflame</i>	تاب	تابم
دریافتن <i>to understand</i>	دریاب	دریابم
سفتن <i>to bore</i>	سنب	سنبم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتاب	شتابم
شگفتن <i>to blossom</i>	شکيب	شگيبم
فریفتن <i>to deceive</i>	فريب	فريمم
کوفتن <i>to smile</i>	کوب	کوبم
نهفتن <i>to lie hid</i>	نهبن	

I have never met with this strange imperative.

یافتن <i>to find</i>	ياب	يابم
رفتن <i>to go</i>	رو	روم



Infin.	Imper.	Aorist.
کافتن <i>to dig</i>	کاو	کاوم
گفتن <i>to say</i>	گو	گویم
	and گوی	
شنفتن <i>to hear</i>	شنو	شنوم

IV.

Irregulars that change ش into س, ز into خ

افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آمیز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پرهیختن <i>to beware</i>	پرهیز	پرهیزم
پختن <i>to boil</i>	پز	پزم
بیختن <i>to sift</i>	بیز	بیزم
پسیختن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم

Infin.	Imper.	Aorist.
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare, make</i>	ساز	سازم
سپوختن <i>to prick</i>	سپوز	سپوزم
سوختن <i>to burn</i>	سوز	سوزم
گداختن <i>to melt</i>	گداز	گدازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

## V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذاشتن <i>to leave</i>	گذار	گذارم
گذشتن <i>to pass</i>	گذر	گذرم
گماشتن <i>to loose, dismiss</i>	گمار	گمارم

## VI.

Irregulars that reject س

Infin.	Imper.	Aorist.
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn, arrange</i>	آرای	آرایم
بایستن <i>to be necessary</i>	بای	بایم
پایستن <i>to accept</i>	پای	پایم
پیراستن <i>to deck</i>	پیرای	پیرایم
جستن <i>to seek</i>	جوي	جویم
دانستن <i>to know</i>	دان	دانم
رستن <i>to grow</i>	روي	رویم
زستن <i>to live</i>	زي	زیم
شستن <i>to wash</i>	شوي	شویم
گریستن <i>to weep</i>	گري	گریم
مانستن <i>to resemble</i>	مان	مانم
نگرستن <i>to view</i>	نگر	نگرم

## VII.

Irregulars in ین

آفریدن <i>to create</i>	آفرین	آفرینم
چیدن <i>to gather</i>	چین	چینم
دیدن <i>to see</i>	بین	بینم
گزیدن <i>to choose</i>	گزین	گزینم

## VIII.

Irregulars in **یر** that reject **ف**

Infin.	Imper.	Aorist.
پذیرفتن <i>to accept</i>	پذیر	پذیرم
گرفتن <i>to take</i>	گیر	گیرم

## IX.

Irregulars that change **س** into **ه**

جهستن <i>to leap</i>	جه	جهم
رستن <i>to be delivered</i>	ره	رهم
خواستن <i>to be willing, want</i>	خواه	خواهم
کاستن <i>to lessen</i>	کاه	کاهم

## X.

Irregulars that change **س** into **ن** or **ند**

برنشتن <i>to ascend</i>	برنشین	برنشینم
بستن <i>to bind</i>	بند	بندم
پیوستن <i>to join</i>	پیوند	پیوندم
شکستن <i>to break</i>	شکن	شکنم
نشاستن <i>to cause to sit down</i>	نشان	نشانم
نشستن <i>to sit down</i>	نشین	نشینم

## XI.

Irregulars that add ی.

Infin.	Imper.	Aorist.
زادن <i>to be born</i>	زاي	زايم
كلادن <i>to caress</i>	كاي	كايتم
كشادن <i>to open</i>	كشاي	كشايتم

## XII.

Irregulars that reject ادن

افتادن <i>to fall</i>	افت	افتم
ايستادن <i>to stand</i>	ايست	ايستم
فرستادن <i>to send</i>	فرست	فرستم
نهادن <i>to place</i>	نه	نهم

## XIII.

Irregulars not reducible to any class.

آمادن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آي	آيم
بودن <i>to be</i>	باش	باشم
خاستن <i>to rise</i>	خير	خيرم
دادن <i>to give</i>	ده	دهم
زدن <i>to strike</i>	زن	زنم
ستدن } and ستاشتن } <i>to take</i>	ستان	ستانم

Infin.	Imper.	Aorist.
سرشتن <i>to mix, compose</i>	سریش	سریشم
کردن <i>to do</i>	کن	کنم
کشستن } <i>to break</i> and کسیختن }	کسیل	کسیلم
کندن <i>to rot</i>	کند	کندم
مردن <i>to die</i>	میر	میرم
نیشتن } <i>to write</i> and نوشتن }	نویس	نویسم

Example of an irregular verb.

یافت *yāftan, to find. Contracted infinitive*

Present Tense.

Sing.	Plur.
می یابم <i>I find.</i>	می یابیم <i>we find.</i>
می یابی <i>thou findest.</i>	می یابید <i>you find.</i>
می یابد <i>he finds.</i>	می یابند <i>they find.</i>

Preterite.

یافتم <i>I found.</i>	یافتیم <i>we found.</i>
یافتی <i>thou foundest.</i>	یافتید <i>you found.</i>
یافت <i>he found.</i>	یافتند <i>they found.</i>

## Future, or Aorist.

Sing.

Plur.

یابم <i>I shall or may find.</i>	یابیم <i>we shall or may find.</i>
یابی <i>thou shalt or mayst find.</i>	یابید <i>you shall or may find.</i>
یابم <i>he shall or may find.</i>	یابند <i>they shall or may find.</i>

## Imperative.

یاب or بیاب <i>find thou.</i>	یابید <i>find you.</i>
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## Participles.

Present, یاب, یا با, or یابنده *finding.*Preterite, یافته *having found.*

آن به که ز صبر رخ نتابم  
باشد که مراد دل بیابم

It is better for me not to turn my face from patience; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as *میرت انگیز* *mirth-exciting*, from *عشرت* which in Arabic signifies *mirth*, and the participle of *انگیختن* *to excite*: but of these elegant compounds I shall speak at large in the next section.

# A GRAMMAR OF THE

## OF THE COMPOSITION

### AND

## DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دلفریب* *heart-alluring*; or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*; or lastly, by placing one substantive before another, as *گل‌عذار* *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabic, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a



grace to our poetry, yet in general the genius of our language seems averse to them. Thus آهوچشم from آهو *a fawn*, and چشم *an eye*, a Persian epithet, which answers to the Greek ἐλινκῶπις, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Mountague's translation *stag-eyed*\* is not much better, and conveys a different idea from what the Eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul afshān,	<i>shedding flowers.</i>
در افشان durr afshān,	<i>sprinkling pearls.</i>
گوهر افشان gōhar afshān,	<i>shedding gems.</i>
تیغ افشان tēgh afshān,	<i>brandishing a scymitar.</i>
خون افشان khūn afshān,	<i>dropping blood.</i>
دل آزار dil āzār,	<i>afflicting the heart.</i>
جان آزار jān āzār,	<i>wounding the soul.</i>
تاب افغان tāb afgan,	<i>darting flames.</i>
بیم افغان bēkh afgan,	<i>tearing up roots.</i>
سنگ افغان sang afgan,	<i>casting stones.</i>
کوه افغان kōh afgan,	<i>throwing down mountains.</i>

\* See her Letters from Constantinople.

مرد افغن mard afgan,	<i>overthrowing heroes.</i>
عنبر آگین eambar āgīn,	<i>full of ambergris.</i>
سرور آگین surūr āgīn,	<i>full of pleasures.</i>
مراد آور murād āwar,	<i>fulfilling our desires.</i>
دل آور dil āwar,	<i>stealing hearts.</i>
جهان آرا jahān ārā,	} <i>adorning the world.</i>
and عالم آرا ʿālam ārā,	
مجلس آرا majlis ārā,	<i>gracing the banquet.</i>
دل آرا dil ārā,	<i>rejoicing the heart.</i>
دل آرام dil ārām,	<i>giving rest to the heart.</i>
برد آزما nabard āzmā,	<i>experienced in battle.</i>
روح آسا rūḥ āsā,	<i>appeasing the spirit.</i>
جان آسا jān āsā,	<i>giving rest to the soul.</i>
خون آلود khūn ālūd,	<i>sprinkled with blood.</i>
غبار آلود ghubār ālūd,	<i>covered with dust.</i>
خطا آلود khaṭā ālūd,	<i>stained with crimes.</i>
روح افزا rūḥ afzā,	<i>refreshing the spirit.</i>
بہجت افزا bahjaṭ afzā,	<i>increasing cheerfulness.</i>
شہر آشوب shahr ashūb,	<i>disturbing the city ;</i>

elegantly applied to *beauty*, to which likewise the poets give the following epithet,

روز افزون rōz afzūn, *increasing daily.*

سر افراز	šar afrāz,	<i>raising his head.</i>
گردن افراز	gardan afrāz,	<i>exalting his neck.</i>
عالم افروز	ālam afrōz,	} <i>enlightening the world.</i>
or جهان افروز	jahān afrōz,	
گیتی افروز	gītī afrōz,	<i>enflaming the universe.</i>
معرکه افروز	ma'rikah afrōz,	<i>kindling the fight.</i>
بوستان افروز	bōštān afrōz,	<i>inflaming the garden,</i>
a beautiful epithet for the anemone.		
دانش آموز	dānish āmōz,	<i>skilled in science.</i>
کار آموز	kār āmōz,	<i>expert in affairs.</i>
مژده آمیز	mujdah āmēz,	<i>mixed with joyful tidings.</i>
This participle آمیز is used in a great variety of compounds.		
راحت آمیز	rāḥaṭ āmēz,	<i>giving rest.</i>
ستم آمیز	siṭam āmēz,	<i>full of threats.</i>
شهد آمیز	shahid āmēz,	<i>mixed with honey.</i>
رنگ آمیز	rang āmēz,	<i>mixed with colours, that is,</i>
		<i>deceitful.</i>
پرتو انداز	partō andāz,	<i>darting rays.</i>
دهشت انداز	dahshat andāz,	<i>striking with fear.</i>
آتش انداز	āṭish andāz,	<i>casting out fire.</i>
تیر انداز	tīr andāz,	<i>shooting arrows.</i>

ظلمت اندوز <i>žulmaṭ andōz</i> ,	<i>gathering darkness,</i>
an epithet of the night.	
عبرت اندوز <i>ebraṭ andōz</i> ,	<i>attracting wonder.</i>
التياف انگیز <i>iltifāṭ angēz</i> ,	<i>exciting respect.</i>
خلوص انگیز <i>khulūṣ angēz</i> ,	<i>promoting sincerity.</i>
فتنه انگیز <i>fiṭnah angēz</i> ,	<i>raising a tumult.</i>
خجلت انگیز <i>khajlaṭ angēz</i> ,	<i>causing blushes to rise.</i>
خفقان انگیز <i>khafaḳān angēz</i> ,	<i>making the heart beat.</i>
ارشاد انگیز <i>irshād angēz</i> ,	<i>producing safety.</i>
مردم اوبار <i>mardam ōbār</i> ,	<i>devouring men.</i>
جان افرین <i>jān afrīn</i> ,	<i>that created the soul.</i>
دل بر <i>dil bar</i> ,	<i>a ravisher of hearts.</i>
سایه پرور <i>sāyah parwar</i> ,	<i>bred in the shade,</i>
an epithet for an ignorant young man who has not seen the world.	
علما پرور <i>eulamā parwar</i> ,	<i>cherishing learned men.</i>
تن پرور <i>tan parwar</i> ,	<i>nourishing the body.</i>
عشق باز <i>ishḳ bāz</i> ,	<i>sporting with love.</i>
پوزش پذیر <i>pōzish pažir</i> ,	<i>accepting an excuse.</i>
ترانه پرداز <i>ṭurānah pardāz</i> ,	<i>composing tunes,</i>
a musician.	
سخن پرداز <i>sakhun pardāz</i> ,	<i>composing sentences,</i>
an orator.	

نقل بند naql band,	<i>compiling narratives.</i>
	an historian.
عدو بند eadū band,	<i>that enslaves his enemies.</i>
فتنه ییز fiṭnah bēž,	<i>spreading sedition.</i>
عطر ییز eatar bēž,	<i>shedding perfume.</i>
نادره پیرا nādarah pīrā,	<i>collecting memorable events.</i>
آسمان پیوند āšmān paywand,	<i>reaching the sky.</i>
عالم تاب ālam ṭāb,	<i>inflaming the world.</i>
	an epithet of the sun.
دولتجوی dawlat jōyi,	<i>wishing prosperity.</i>
گل چین gul chīn,	<i>gathering roses.</i>
شگوفه چین shagūfah chīn,	<i>cropping flowers.</i>
سخن چین šakhun chīn,	<i>collecting words,</i>
	an informer.
سحر خیز sahar khēž,	<i>rising in the morning.</i>
خوشخوان khūsh kh'ān,	<i>sweetly singing.</i>
جهاندار jahāndār,	<i>possessing the world.</i>
نکته دان nokṭah dān,	<i>skilful in subtleties.</i>
خرده بین khurdaḥ bīn,	<i>seeing minute objects.</i>
سخن ران šakhun rān,	<i>lengthening his discourse.</i>
کامران kāmrān,	<i>gaining his desires.</i>
خون ریز khūn rēž,	<i>shedding blood.</i>

شکر ریز shakar rēz,	<i>dropping sugar.</i>
گهر ریز gohar rēz,	<i>scattering jewels.</i>
اشک ریز ashk rēz,	<i>shedding tears.</i>
غمزدا ghamzadā,	<i>dispersing care.</i>
ظلمت زدا žulmat žadā,	<i>dispelling darkness.</i>
رهزن rahzan,	<i>infesting the way, a robber.</i>
سحر ساز sihr sāz,	<i>preparing incantments.</i>
دلستان dilsitān,	<i>ravishing hearts.</i>
دلسوز dilsōz,	<i>inflaming the heart</i>
جان شکار jān shikār,	<i>a hunter of souls.</i>
عمر شکاف ėumr shikāf,	<i>destroying life.</i>
صف شکن šaf shikan,	<i>breaking the ranks.</i>
انجم شمار anjum shumār,	<i>equal to the stars in number.</i>
کار شناس kār shinās,	<i>skilful in business.</i>
شکر فروش shakar farōsh,	<i>selling sugar.</i>
خود فروش khūd farōsh,	<i>boasting of himself.</i>
ناظر فریب nāzar farēb,	<i>deceiving the beholder.</i>
جگر گداز jigar gudāz,	<i>melting the heart.</i>
صما گداز šummā gudāz,	<i>dispelling a calamity.</i>
ضیا گستر žayā guštar,	<i>spreading light.</i>
عالمگیر ėalam gīr,	<i>subduing the world.</i>
دلکشا dilkushā,	<i>rejoicing the heart.</i>

کشورکشā	kishwar kushā,	<i>conquering provinces.</i>
اورنگ نشین	awrang nashīn,	<i>sitting on a throne.</i>
ویرانه نشین	wayrānah nashīn,	<i>inhabiting a desert.</i>
رهنما	rahnamā,	<i>showing the way.</i>
غریب نواز	gharīb nawāz,	<i>kind to strangers.</i>
بربط نواز	barbut nawāz,	<i>tuning a lute.</i>
کامیاب	kāmyāb,	<i>who finds what he desires.</i>

## II.

Words compounded of adjectives and nouns.

خوب روی	khūb rōyi,	<i>with a beautiful face.</i>
پاکیزه خوی	pākīzah khōyi,	<i>having pure intentions.</i>
خوشخوی	khūsh khōyi,	<i>of a sweet disposition.</i>
پاکدامن	pāk dāman,	<i>with unblemished virtue.</i>
خوب آواز	khūb āwāz,	<i>with a good voice.</i>
خوب رایحه	khūb rāyhaḥ,	<i>with a pleasing scent.</i>
خوش الحان	khūsh alḥān,	<i>with sweet notes,</i>

an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست دگر بستانرا  
میرسد مزده گل بلبل خوش الحانرا

The brightness of youth again returns to the bowers;  
 The rose sends joyful tidings to the nightingale with  
 sweet notes.

رفتار khūsh raftār,	walking gracefully.
شیرینکار shīrīnkār,	with gentle manners.
شیرین دهن shīrīn dahan,	with a sweet mouth.
سیاه چشم siyāh chashm,	black-eyed.

The compounds of this form are very numerous, and  
 may be invented at pleasure.

### III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی parī rōyi,	} with the face of an angel.
پری پیکر parī paykar,	
پری رخسار parī rōkhṣār,	with the cheeks of an angel.
جمشید کلاه Jamshīd kulāh,	with the diadem of Gemshid.
دارا حشمت Dārā ḥashmat,	with the troops of Darius.
سیمین ساق sīmīn sāq,	with legs like silver.
شکر لب shakar lab,	with lips of sugar.
طوطی گفتار tūtī guftār,	talking like a parrot.



غنچه لب gunchah lab,	<i>with lips like rose-buds.</i>
سمن بوي saman bōyi,	<i>with the scent of jessamine.</i>
سمن بر saman bar,	<i>with a bosom like jessamine.</i>
گلرخ gulrōkh,	<i>with cheeks like roses.</i>
گلروي gulrōyi,	<i>with a rosy face.</i>
مشکبوي muskh bōyi,	<i>with the scent of musk.</i>
ياقوت لب yākūt lab,	<i>with lips like rubies.</i>
شير دل shēr dil,	<i>with the heart of a lion.</i>

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماهروي مشکبوي دلکشي  
جانفراي دلفريبي مهوشي

A damsel with a face like the moon, scented like musk, a ravisher of hearts, delighting the soul, seducing the senses, beautiful as the full moon.

The particle هم *ham*, *together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

هماشيان hamāshiyān,	<i>of the same nest.</i>
هماهنگ hamāhang,	<i>of the same inclination.</i>
همبزم hambāzm,	<i>of the same banquet.</i>
همبستر hambistar,	<i>lying on the same pillow.</i>
همخوابه hamkh'ābah,	<i>sleeping together.</i>
همدم hamdam,	<i>breathing together, that is,</i> <i>very intimately connected.</i>

The particles نا *not*, کم *little*, and بي *without*, are placed before nouns to denote privation, as نا امید nā amēd, *hopeless*, نا شناس nā shanās, *ignorant*, نا شگفته nā shagūftah, *a rose not yet blown*; کمبها kambahā, *of little value*, کم عقل kam ʿaql, *with little sense*; بي باک bī bāk, *fearless*, بي امان bī amān, *merciless*: this particle is often joined to Arabic verbs, as بي تأمل bī tāmūl, *inconsiderate*, بي ترتيب bī tarṭīb, *irregular*.

Example.

بعد ازین نامترا در هر کجا خواهم نوشت  
بي حقيقت بي مروت بي وفا خواهم نوشت

Henceforth, wherever I write thy name, I will write  
*false, unkind, and faithless.*

Names of agents are generally participles active in نده, as سازنده sâzandah, *a composer*; or they are formed by adding گر gar, گار gâr, or بان bân to a substantive, as زرگر *a goldsmith*, قلمگار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as خرید و فروخت *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار sâr, گین gîn, مند mand, ناگ nâg, وار wâr, or ور war, as شرمسار *bashful*, غمگین *sorrowful*, دانشمند *learned*, زهرناگ *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabic words ذو zû, صاہب sâhib and اہل ahl prefixed to nouns form likewise adjectives of possession, as ذو جلال *majestic*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اہل حکمت *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabic, some as proper names and titles of chiefs and princes, and others as

epithets or constant adjuncts to substantives; such are the names شجاع الدولة Shujaʿud'dawlah, نجم الدولة Najmud'-dawlah, شمس الدولة Shamsud'dawlah, سراج الدولة Sarājud'dawlah, which signify in Arabic *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, زبدة الملك Zubdaṭu'lmuḵ, *the flower of the kingdom*; in the same manner they seldom mention the province of بنگاله Bangālah without adding, by way of epithet, جنت البلاد jannaṭulbalād, *the paradise of regions*, an Arabic title given to that province by آورنگ زیب Awrangzēb.

Some adjectives are formed from nouns by adding ين in, as آتشین fiery, زرین golden, زمردین made of emeralds.

The termination انه anah added to substantives forms adverbs that imply a kind of similitude, as دانایانه prudently, like a prudent man, مردانه courageously, like a man of courage.

Adjectives of similitude are formed by adding آسا āsā, سا sā, or وش wash, to substantives, as عنبر آسا ʿambar āsā, like ambergris, مشک آسا miṣḵ āsā like musk, جنت آسا jannaṭ āsā like paradise; سحر سا siḥr sā like magic; غنچه وش ʿanḇa waṣḥ like a rosebud, قمر وش qamr waṣḥ or مهوش like the moon.

Some adjectives and adverbs are formed by nouns doubled with the letter *l* alif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ, or گوناگون *many-coloured*.

Example.

روضة ماء نهرا سلسال  
 دوحه سجع طيرها موزون  
 آن پراز لالهائي رنگارنگ  
 وين پراز ميوهائي گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues*

The two first lines of this tetrastich are in pure Arabic.

The termination فام *fām*, as well as گون *gūn*, denotes colour, as گلفام or گلگون *rose-coloured*, زمردفام *emerald-coloured*.

From the compounds above-mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding ي, as

شرمسار *bashful*, شرمساري *bashfulness*.

دانشمند *learned*, دانشمندی *learning*.

سیاه *black*, سیاهی *blackness*.

If the adjective end in *δ* the abstract is made by changing *δ* into *کی*, as بیگانه *new*, بیگانگی *novelty*.

Other abstracts are made either by adding *ار* *ar* to the third person of the past tense, as دیدار *sight*, گفتار *speech*, رفتار *motion*; or by adding *ش* to the contracted participle, as استایش *rest*, ستایش *praise*, آزمایش *temptation*.

The letter *ا* *alif* added to some adjectives makes them abstract nouns, as گرم *warm*, گرما *warmth*.

Nouns denoting the place of any thing are formed by the terminations استان *istān*, دان *dan*, زار *zār*, گاه *gāh*, or جا *jā*, as

نگارستان *nagaristān*,\* *a gallery of pictures*.

\* The five first of these names are the titles of as many excellent books: the *Bahāristān* and *Gulistān* are poetical compositions by *Jāmī* and *Sādī*; the *Nagāristān* is a very entertaining miscellany in prose and verse; and the *Shakardān* is a miscellaneous work in Arabic upon the history of Egypt: as to the *Sambulistān*, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called *Λειμωζαρ* *a meadow*; and Apostolius compiled an *Ἰωνιδὲ* *زار* *a garden of violets*, or a collection of proverbs and sentences.

بهارستان	bahāristān,	<i>the mansion of the spring.</i>
گلستان	gulistān,	<i>a bower of roses.</i>
شکردان	shakardān,	} <i>a chest of sugar.</i>
or شکرستان	shakaristān,	
سنبلستان	sambulistān,	<i>a garden of hyacinths.</i>
شیرستان	shēristān,	<i>the country of lions.</i>
جنستان	ginistān,	<i>fairy-land.</i>
گلزار	gulzār,	<i>a bed of roses.</i>
لاله‌زار	lālahzār,	<i>a border of tulips.</i>
عبادتگاه	ibādatgāh,	<i>a place of worship.</i>
خواب جا	khāb jā,	<i>the place of sleep, a bed.</i>

The learner must remember, that when these compounds are used as distinct substantives, the termination *ان* of the plural, and *را* of the oblique case, must be added to the end of them, as

Sing.	Nom.	شیرین دهن	} <i>a girl with sweet lips.</i>
	Obl.	شیرین دهنرا	
Plur.	Nom.	شیرین دهنان	} <i>girls with sweet lips.</i>
	Obl.	شیرین دهنانرا	

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles.

The verbs chiefly used in the first sort of composition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نمودن *to show*, گشتن or گردیدن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabic gerunds or verbal nouns, as well as to Persian adjectives and participles, as

- اقرار کردن ikrār kardan, *to confess*.  
 انتظار کردن inṭizār kardan, *to expect*.  
 رجوع کردن rujūʿ kardan, *to return*.  
 تمام کردن tamām kardan, *to complete*.  
 پُر کردن pur kardan, *to fill*.  
 ترک کردن tark kardan, *to leave*.  
 طلوع کردن tulūʿ kardan, *to rise (oriri)*.

Thus Hafiz,

صحبت ساقیا قدحی پر شراب کن  
 دور فلک درنگ ندارد شتاب کن  
 خورشید می ز مشرق ساغر طلوع کرد  
 گر برک عیش میطلبی ترک خواب کن



It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *hasten*. The sun of the wine *rises* from the east of the cup: if thou seekest the delights of mirth, *leave* thy sleep.

هجوم آوردن	hujūm āwardan,	to assault.
یاد آوردن	yād āwardan,	to remember.
عجب داشتن	ʿajab dāshtān,	to wonder.
معذور داشتن	maʿzūr dāshtān,	to excuse
حسد بردن	ḥasād burdan,	to envy.
اعتقاد بردن	iʿtiqād burdan,	to believe.
غم خوردن	ghamm khūrdan,	to grieve.
سوگند خوردن	šōgand khūrdan,	to swear.
روشن ساختن	rōshan šakhṭan,	to enlighten.
تر ساختن	ṭar šakhṭan,	to moisten.
التفات نمودن	iltifāt namūdan,	to esteem
مدهوش گشتن	madhōsh gashtān,	to be astonished.
غمناگ گردیدن	ghamnāg gardīdan,	to be afflicted
پدید آمدن	padīd āmadan,	to appear.
احسان دیدن	iḥsān dīdan,	to be benefited.
پرورش یافتن	parwarish yāftan,	to be educated.
قرار گرفتن	karār griftan,	to be confirmed.

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *نعره زدن* *na'rah žadan* *to call aloud*, *فکر فرمودن* *fikr farmūdan* *to consider*; thus Jalāluddīn Rōzbahār,

تا بحمد تو نعره زد بلبل  
همه گوشم چون درخت گل

While the nightingale sings thy praises with a loud voice,  
I am all ear, like the rose-tree.

And Hafiz,

فکر معقول بفرما گل بیخار نجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدن	dar āmadan,	<i>to enter.</i>
در آوردن	dar āwardan,	<i>to bring in.</i>
در خواستن	dar kh'āštān,	<i>to require.</i>
در یافتن	dar yāftān,	<i>to understand.</i>
بر آمدن	bar āmadan,	<i>to ascend.</i>
بر گشتن	bar gashtān,	<i>to return.</i>
بر آسودن	bar āsūdan,	<i>to rest.</i>

بازداشتن *bāz dāshṭan*, *to with-hold*.

فرود آمدن *farōd āmadan*, *to descend*.

واپس داشتن *wāpaṣ dāshṭan*, *to detain*.

سر دادن *ṣar dādan*, *to banish*, to confine to a place.

In the present tense of a compound verb the particle *می* is inserted between the two words of which it is composed, as *پر کردن* *to fill*.

Sing.

Plur.

*پر می کنم* *I fill*

*پر می کنیم* *we fill*.

*پر می کنی* *thou fillest*.

*پر می کنید* *you fill*.

*پر می کند* *he fills*.

*پر می کنند* *they fill*.

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنا را  
که سر بکوه و بیابان تو داده ما را

O western breeze, say thus to yon tender fawn, thou  
hast confined us to the hills and deserts,

where *سر داده* the preterite of *سر دادن* *to confine*, *reléguer*, is separated by three words. The noun *سر* has a number of different senses, and is therefore the most

difficult word in the Persian language; it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c.* and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabic, which may be called *causals*; they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

تابیدن <i>to shine.</i>	تابانیدن	} <i>to cause to shine.</i>
	and تابایانیدن	
رسیدن <i>to arrive.</i>	رسانیدن	<i>to cause to arrive, to</i> <i>conduct, bring.</i>

یارب آن آهوی مشکین بختن بازوسان  
وآن سهی سرو خرامان بچمن بازوسان

O heaven! *bring* that musky fawn back to Khoten;  
bring back that tall waving cypress to its native  
garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them :

۱	ا	یک yak	one.
۲	ب	دو dō,	two.
۳	ج	سه seh,	three.
۴	د	چهار chahār,	four.
۵	ه	پنج panj,	five.
۶	و	شش shash,	six.
۷	ز	هفت haft,	seven.
۸	ح	هشت hasht,	eight.
۹	ط	نه nuh,	nine.
۱۰	ي	ده dah,	ten.
۱۱	يا	یازده yāzdah,	eleven.
۱۲	يب	دوازده dowāzdah,	twelve.
۱۳	ييج	سیزده sēzdah,	thirteen.
۱۴	يد	چهارده chahārdah,	fourteen.
۱۵	يه	پانزده pānzdah,	fifteen.

۱۶	یو	شانزده shānzdah,	sixteen.
۱۷	یز	هفده hafdah,	seventeen.
۱۸	یج	هشده hashdah,	eighteen.
۱۹	یط	نوزده nūzdah,	nineteen.
۲۰	ک	بیست bist,	twenty.
۲۱	یک	بیست و یک bist wa yak,	twenty-one.
۳۰	ل	سی sī,	thirty.
۴۰	م	چهل chehal,	forty.
۵۰	ن	پنجاه panjāh,	fifty.
۶۰	س	شست shašt,	sixty.
۷۰	ع	هفتاد haftād,	seventy.
۸۰	ف	هشتاد hashtād,	eighty.
۹۰	ص	نود nawad,	ninety.
۱۰۰	ق	صد sad,	a hundred.
۲۰۰	ر	دو صد dōṣad,	two hundred.
۳۰۰	ش	سی صد seṣad,	three hundred.
۴۰۰	ت	چهار صد chahārṣad,	four hundred.
۵۰۰	ث	پانصد pānṣad,	five hundred.
۶۰۰	خ	شش صد shashṣad,	six hundred.
۷۰۰	ذ	هفت صد haftṣad,	seven hundred.
۸۰۰	ض	هشت صد hashtṣad,	eight hundred.
۹۰۰	ظ	نُه صد nuḥṣad,	nine hundred.

۱۰۰۰	ع	هزار haẓār,	<i>a thousand.</i>
۱۰۰۰۰	یغ	ده هزار dah haẓār,	<i>ten thousand.</i>
۱۰۰۰۰۰	قغ	صد هزار šad haẓār,	<i>a hundred thousand.</i>
		or لک lak	

### ORDINALS.

نخستین nukhuštīn,	<i>first.</i>
دوم dōwum,	<i>second.</i>
سیوم sēwum,	<i>third.</i>
چهارم chaḥārum,	<i>fourth.</i>
پنجم panjum,	<i>fifth.</i>

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

### ADVERBS.

بسیار biṣyār,	<i>much.</i>	اندک andaḵ,	<i>little.</i>
اینجا īnjā,	<i>here.</i>	آنجا ānjā,	<i>there.</i>

جان نیز اگر فرستم آنجا  
آن محفّه مختصر چه باشد

If I could send my very soul *to that place*, how trifling a present would it be!

از اینجا az īnjā, *hence*.

از آنجا az ānjā, *thence*.

اینسو īnšū, *hither*.

آنسو ānšū, *thither*.

کجا kujā, *where or whither*.

از کجا az kujā, *whence*.

هر کجا که har kujā keh, *wheresoever*.

بیرون bērūn, *without*.

درون darūn,

or اندرون andarūn, } *within*.

نوازنده بلبل بباغ اندرون

کرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرو farō, } *below*.  
or فرود farōd, }

بالا bālā, *above*.

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد b'amdād, }  
سحرگاه saḥargāh, } *in the morning*.  
or سحر saḥar, }

شامگاه shāmgāh, *in the evening*.

دی dī, *yesterday*.

فردا fardā, *to-morrow*.

پیش pēsh, *before*.

پس paś, *after*.



اکنون aknun,	now.	آنگاه āngāh,	then.
چون chūn,	when.	هماندم hamāndam,	directly.
هرگز hargiz,	ever.	هرگز نه hargiznah,	never.
هنوز hanūz,	yet.	بعد از آن ba'ed az ān,	afterward.
تا tā,	until.	همیشه hamīshah,	always.
باری bārī,	once.	دیگر بار dīgarbār,	again.
هم ham,	also.	نیز nīz,	even.

The following six adverbs are nearly synonymous, and signify, *as, like, in the same manner as* ;

همچو hamchū,	همچون hamchūn,	
چنین chunīn,	همچنین hamchunīn,	
چنانچه chunāncheh,	چنانکه chunānkeh.	
کو kū, where?	چرا charā, wherefore?	
چند chand, how many?		
از بهر چه az bahr cheh, on what account?		
چون chūn, how?	چگونه chegūnah, how or what.	
اینک īnak, behold!	کاش kāsh, would!	
مگر magar, perhaps.	مبادا mabādā, lest by chance.	
هم ham,	} together.	تنها tanhā, alone.
and بهم baḥam,		

## CONJUNCTIONS.

و	ō, va, or wa, <i>and</i> .	هم	ham, or	نیز	nīz, <i>also</i> .
یا	yā, <i>or</i> .	اگر	agar, or	گر	'gar, <i>if</i> .
اگرچه	agarcheh, <i>though</i> .	گرچه	'garcheh, <i>though</i> .		
اما	ammā, <i>but</i> .	لیکن	lēkan, <i>but</i> .	بل	bal, <i>but</i> .
هرچند	harchand, <i>although</i> .	هرچندکه	harchandkeh, <i>although</i> .		
بنابرین	banābarīn, <i>therefore</i> .	پس	paş, <i>then, moreover</i> .		
که	keh, <i>since</i> .	زیرا	zērā, <i>because</i> .		
مگر	magar, <i>unless</i> .	جز	jūz, <i>except</i> .		

## PREPOSITIONS.

از	aż or 'z, <i>from, by, of</i> .	ابر	abar, or	بر	bar, <i>upon</i> .
پس	paş, <i>after</i> .	پیش	pēsh, <i>before</i> .		
به	bah, or	ب	ba, <i>joined to the noun, to</i> .		
با	bā, <i>with</i> .	بی	bī, <i>without</i> .		
پهلوي	pahlawī, <i>near</i> .	در	dar, <i>in</i> .		
برای	barāy, <i>for</i> .	بجهت	bajehat, <i>for</i> .		
از جهت	aż jehat, <i>on account of</i> .	از بهر	aż bahr, <i>on account of</i> .		
میان	miyān, <i>between</i> .	سوي	suwī, <i>toward</i> .		
فرو	farōd, <i>beneath</i> .	زیر	zīr, <i>under</i> .		
زیر	zabar, <i>above</i> .	نزد	nazd, <i>near</i> .		

## INTERJECTIONS.

ایا *ayā*, ایها *ayhā*, *oh!*      آه *āh*, *ah!*  
 دریغ or دریغا *darēghā*, *alas!*

Thus in the tale of the merchant and the parrot by Jalāluddīn Rūmī,

ای دریغا وای دریغا وای دریغ  
 گانچنان ماهی نهان شد زیومیغ  
*Alas! alas! that so bright a moon should be hidden by  
 the clouds!*

فیغان *fighān* and افسوس *afṣōṣ* are likewise interjections that express grief: thus in a tetrastich by the sultan Togrul Ben Erslan,

دیروز چنان وصال جان فروزی  
 و امروز چنین فراق عالم سوزی  
 افسوس که بر دفتر عمرم ایام  
 آنرا روزی نویسد اینرا روزی

Yesterday the presence of my beloved delighted my soul;  
 and to-day her absence fills me with bitterness; alas!  
 that the hand of fortune should write joy and grief  
 alternately in the book of my life!

This great hero and poet was the last king of the Seljukian race: he was extremely fond of Fardōsī's poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the *Shāhnāmah*:

چو برخاست از لشکر کش گرد  
 رخ نامداران ما گشت زرد  
 من این گرز یکزخم برداشتم  
 سپه را هم انجای بگذاشتم  
 خروشی بر آورد اسبم چوپیل  
 زمین شد پریشان چو دریای نیل \*

When the dust arose from the approaching army, the cheeks of our heroes turned pale; but I raised my battle-ax, and with a single stroke opened a passage for my troops: my steed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

\* These lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuscript of *Fardōsī*, which I have here followed.

## OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher,

از بهر چه آمده، اگر آمده، که علم اولین و آخرین بیاموزی  
این راه روا نیست این همه خالق داند و اگر آمده، که اورا  
جویی آنجا که اول قیام برگرفتی او خود آنجا بود\*

Wherefore *art thou come*? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path: the *Creator knoweth* all this; and if *thou art come* to seek him, know that where *thou* first *wast fixed*, there *he was present*.

\* See the *Bibliothèque Orientale*, p. 950.

yet it is remarkable, that many Arabic plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دي  
اوراق حيات ما ميگردد ي

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs ميگردد in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as هزار و يك روز *a thousand and one days*.

نسيم زلفت اگر بگذرد بترت حافظا  
زخاك گالبدش صد هزار لاله بر آيد

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand flowers will spring* from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, الف ليلة و ليلة *a thousand and one nights*. In Arabic

too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabic verbs have distinct genders like nouns, as

خَرَّتْ الْاَنْهَارُ وَالْاَغْصَانُ مَالَتِ لِلْسُّجُودِ

The rivers murmured, and the branches were bent to adore their Maker.

فَاضَتْ اَقْدَا حِمِّ كَا حِدَاقِي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in *را* after them, as

اگر آن ترک شیرازی بدست ارد دل مارا  
بخال هندویش بخشم سمرقند و بخارا را

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára,

It has before been observed (see page 19) that the *را* is omitted if the noun be indefinite or general, جام پر کن *fill a cup*; but that it is inserted, if the thing be particular and limited, جام را پر کرد *he filled the cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بلي هر جا كه شود مهر آشكارا  
سهارا جز نهان بودن چه يارا

Yes! whenever the sun appears, what advantage can there be to Soha,\* but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجيل بسيارست و منفعت صبر و سكون بيشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* *a beautiful face*, *بوي گل* *the scent of a rose*; but if this order be inverted a compound adjective is formed, as *روي خوب* *fair-faced*, *گلروي* *rose-scented*.

\* Soha is the Arabic name for a very small and obscure star in the constellation of the Great Bear.



Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

گر بداستمي که فرقت تو  
اینچنین صعب باشد و دلسوز  
از تو دوری نجستمي یکدم  
وز تو غایب نبوده می یکروز

*If* I had known *that* thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day ; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

شنوده ام که دو کبوتر با یکدیگر در آشیانه دم ساز و در کاشانه  
همراز نه از غبار اغیار بر خاطر ایشان کردی و نه از محنت  
روزگار در دل ایشان دردی

I have heard that two doves lived together *in* one nest, and whispered their secrets *in* one chamber ; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts,

پرده داري ميکند در قصر قيصر عنکبوت  
 بوهي نوبت \* ميزند برگنبد افراسياب

The spider holds the veil *in* the palace of Cæsar; the owl stands sentinel *on* the watch-tower of Afrasiab.

These are the principal rules that I have collected for the Persian language; but rules alone will avail but little, unless the learner will exemplify them in his own researches: the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

\* نوبت is an Arabic word signifying *a turn, a change, a watch*, excubite: hence نوبت زدن in Persian, and نوبت چالماق in Turkish, signify *to relieve the guards by the sounds of drums and trumpets*. This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly assigned to the spider. Some copies have نوبت instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.

## A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

آورده اند که دهقاني باغي داشت خوش و خرم و بوستاني تازه تر  
از گلستان ارم هواي آن نسيم بهار را اعتدال بخشيدي و  
شمامه ریحان روح فزايش دماغ جانرا معطر ساختی

نظم

گلستاني چو گلزار جواني  
گلش سیراب آب زندگاني  
نواي عندليبش عشرت انگيز  
نسيم عطر سايش راحت آميز

و بريك گوشه چمنش گلبي بود تازه تر از نهال كامراني و  
سرافراز تر از شاخ شجره شادماني هر صبح بر روي گلبن گل  
رنگين چون عذار دلفريبان نازك خوي و رخسار سمنبران  
ياسمين بوي بشگفتي و باغبان با آن گل رعنا عشق بازي آغاز  
نموده گفتي

## بیت

گل بزیر لب نمیدانم چه میگوید که باز  
 بابلان بی نوارا در فغان می آورد

باغبان روزی بر عادت معهود بتمشای گل آمد بلبلی دید  
 نالان که روی در صحیفه گل می مالید و شیرازده جلد زرنگار  
 اورا بمنقار تیز از یکدیگر می گسیخت

## بیت

بلبل که بگل درنگرد مست شود  
 سر رشته اختیارش از دست شود

باغبان پریشانی اوراق گل مشاهده نموده گریبان شگیبای  
 بدست اضطراب چاک زده و دامن دلش بخار جگر دوز بیقراری  
 دراویخت روز دیگر همان حال وجود گرفت و شعله فراق گل

## مصرع

داغ دگرش بر سر آن داغ نهاد  
 روز سیوم بحرکت منقار بلبل

## ع

گل بتاراج رفت و خار بماند  
 خارخاری از آن بلبل در سینه دهنقان پدید آمده دام فریبی

در راه وي نهاد و بدانه، حیل او را صید کرده در زندان قفس  
 محبوس ساخت بلبل بیدل طوطی وار زبان بکشد و گفت ای  
 عزیز مرا بچه موجب حبس کرده از چه سبب بعقوبت من  
 مایل شده، اگر صورت بجهت استماع نغمت من کرده، خود  
 اشیانه، من در بوستان تست دم سحر طربخانه، من اطراف  
 گلستان تست و اگر معنی دیگر بخیال گذرانیده، مرا از ما  
 فی الضمیر خود خبر ده دهقان گفت هیچ میدانی که بروزگار  
 من چه کرده، و مرا بمفارقت یار نازنین چند بار از ده، سزای  
 آن عمل بطریق مکافات همین تواند بود که تو از دار و دیار  
 مانده و از تفرج و تماشا محجور شده در گوشه زندان می  
 زاری و من هم درد هجران کشیده و درد فراق جانان چشیده  
 در کلبه احزان می نالم

### بیت

بنال بلبل اگر با منت سر یاریست  
 که ما دو عاشق زاریم و کار ما زاریست

بلبل گفت ازین مقام درگذر و براندیش که من بدین  
 مقدار جریمه، که گلی را پریشان کرده‌ام محبوس گشته‌ام تو که  
 دلی را پریشان می سازی حال تو چون خواهد بود

نظم

گنبد گردنده زروي قیاس  
هست به نیکی و بدی حق شناس  
هر که نکوی کند آتش رسیده  
و هر که بدی کرد زبانش رسیده

این سخن بر دل دهقان کارگر آمده بلبل را آزاد کرد بلبل  
زبانی بازادی کشاد و بگفت چون با من نکوی کردی بحکم هل  
جزا الاحسان الا الاحسان مکافات آن باید کرد بدان که در  
زیر درخت که ایستاده، آفتابه، است پر از زربردار و در حواشی  
خود صرف کن دهقان آن محل را بکاوید و سخن بلبل درست  
یافت گفت ای بلبل عجب که آفتابه زرا در زیر زمین می  
بینی و دام در زیر خاک ندیدی بلبل گفت تو آنرا ندانسته،  
که

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای الهی نزول یابد دیده، بصیرت را نه روشنی ماند  
و نه تدبیر و خرد نفع رساند

*A literal Translation of the foregoing Fable,*

## THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

## V E R S E S.

A bower like the garden of youth, a bed of roses bathed in the waters of life; the notes of its nightingales raising delight; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose-bush fresher than the shrub of desire, and more lofty than the branch of the tree of mirth. Every morning on the top of the rose-bush the roses blossomed, coloured like the cheek of heart-alluring damsels with gentle minds, and the face of lily-bosomed maids scented like jessamine. The

gardener began to show an extreme fondness for these excellent roses, and said,

### A DISTICH.

I know not what the rose says under his lips, that he brings  
back the helpless nightingales with their mournful  
notes.

One day the gardener according to his established custom  
went to view the roses; he saw a plaintive nightingale,  
who was rubbing his head on the leaves of the roses, and  
was tearing asunder with his sharp bill that volume adorned  
with gold.

### A DISTICH.

The nightingale, if he see the rose, becomes intoxicated;  
he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-  
leaves, tore with the hand of confusion the collar of pa-  
tience, and rent the mantle of his heart with the piercing  
thorn of uneasiness. The next day he found the same  
action repeated, and the flames of wrath occasioned by the  
loss of his roses,



me this service, according to the sentence (in the Alcoran) Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the springe upon the ground!

The nightingale said, Dost thou not know that (an Arabic sentence) when fate descends, caution is vain?

### AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

## عروض

## OF VERSIFICATION:

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this Grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by وهیدی Wahīdī, who was himself no contemptible poet.\*

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز, or the iambic measure, بحر رمل, or the trochaic measure, and بحر هزج, a metre that consists chiefly of those compounded feet which the ancients called *Ἐπιτρίτες*, and which are composed of iambic feet and spondees alternately, as *āmātorēs pūellārūm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

ببوي نافه، کاخر صبا زان طره بکشايد  
زجعد زلف مشکينش چه تاب افتاد در دلها

\* See also Dissertations on the Rhetoric, Prosody; and Rhyme of the Persians, by Francis Gladwin. Calcutta, 1798.

Babō ī nā | fahī k'ākhar | ṣabā zān tur | rah bak'shāyad

Žajaedi žul | fi mushkīnash | cheh ṭāb uftād | a dar dilhā

When the zephyr disperses the fragrance of those musky  
locks, what ardent desire inflames the hearts of thy  
admirers !

They sometimes consist of fourteen syllables in this form,

- - - | - - - - | - - - | - - - -

as

تا غنچه خندان دولت بکه خواهد داد  
ای شاخ گل رعنا از بهر که میروی

Tā ghuncha | hi khandānaṭ | dawlaṭ ba | keḥ kh'āḥad dād

Ay shākhi | guli raenā | aẓ bahri | keḥ mīrōyī

Ah ! to whom will the smiling rose-bud of thy lips give  
delight ? O sweet branch of a tender plant ! for whose  
use dost thou grow ?

or in this,

- - - | - - - - | - - - - | - - - -

as

گوشم همه بر قول بی و نعمت چنگست  
چشم همه بر لعل تو و گردش جامست

Gōsham ḥa | maḥ bar kūli | nay ō nagma | ti changaṣṭ

Chashmam ḥa | maḥ bar laḥli | to ō garda | shi jāmaṣṭ

My ear is continually intent upon the melody of the pipe,  
and the soft notes of the lute: my eye is continually  
fixed upon thy rubied lip, and the circling cup.

This kind of measure is not unlike that which Sappho uses  
in those elegant lines quoted by Hēphestion,

Γλυκεῖα ματερ ἔτοι δύναιμαι κρέκειν τὸν ἰζόν

Πόθω δαμεῖσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he scans thus,

Γλυκεῖα μᾶ | τερ, ἔτοι δύ | ναιμαι κρέκειν | τὸν ἰζόν

Πόθω δαμεῖ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

· · · · | · · · · | · · · · | · ·

as

صبا به تهنیت پیرو میفروش آمد  
که موسم طرب و عیش و ناز و نوش آمد

Sabā baḥ taḥ | niāti pī | ri mayfarōsh | āmad

Keh-mawsimi | ṭarbō ēish | wa nāz wa nōsh | āmad

common letters written in the Persian language, which are not interspersed with fragments of poetry; and because all the Persian verses must be read according to the pauses of scansion: thus the following elegant couplet quoted by Meminski,

تبادرچین هرتاری بود زلف ترا صد چین  
که ساری برگل سوری زسنبل پوده چین بر چین

must be pronounced,

Tabādar chī | na ḥar ṭārī | būwad ḡlfi | ṭarā ṣad chīn  
Keḥ ṣāzī bar | guli sūrī | ḡṣumbul pū | daḥ chīn bar chīn  
with a strong accent upon every fourth syllable; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to their prosody, nothing can be more easy and simple; their vowels \ alif, و wāw, and ي yā are long by nature; the points, or signs for these short vowels which they commonly suppress, are naturally short; and every short syllable that ends with a consonant is long by position; as شیراز Shīrāz, سنبل sūmbūl, دهان dāḥān, سمن šāmān: but the Persians, like other poets, have many licences;

they often add a vowel which does not properly belong to the word, as in the first ode of Hafiz,

- - - - -  
 ولي افتاد مشکلیا walī uftāda mushkīlīā,  
 - - - - -  
 and کجا دانند حال ما kujā dānandi ḥālī mā.

They also shorten some long syllables at pleasure by omitting the vowels \ alif, و wāw, and ي yā; thus دیرون bē-rūn, which is a spondee, becomes an iambic foot when it is written برون bē-rūn: in the same manner دگر is used for دیگر and بدن for بودن. The omission of \ alif is more common; so ر is put for راه, and افشان for فشان, as in this beautiful couplet,

می خواه و گلفشان کن از دهر چه میجویی  
 این گفت سحرگاه گل بلبل توجه میگوید

“ Call for wine, and scatter flowers around; what favour  
 “ canst thou expect from fortune?” so spake the rose  
 this morning; O nightingale! what sayst thou to her  
 maxim?

In which lines گلفشان is used for گلافشان *shedding flowers*,  
 and سحرگاه for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the *مصراع* or *hemistich*, to the *غزل* or *ode*, which differs from the *قصيده* or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty. I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

گل نچیند کسی که کارد خار

He who plants thorns will not gather roses.

بیت A DISTICH.

کاروان رفت و تو در خواب و بیابان در پیش  
 حجا روی ره ز که پرسی چکنی چون باشی

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?

رباعي A TETRASTICH.

هنگام سپیده دم خروس سحری  
دانی زچه روهمی کند نوحه کری  
یعنی که نمودند در آینه صبح  
کز عمر شبی گذشت و تو بیخبری

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خواهی که نباشی بغمّ و نوح قرین  
بشنو سخن پاکتر از درّ ثمین  
از دشمن آزده تغافل منمائی  
وز صاحب کبر و کینه ایمن منشین

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.



In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* *a fragment*; as this elegant fable of Sādī on the advantages of good company,

گلی خوشبوی در حمام روزی  
رسید از دست محبوبی بدستم  
بدو گفتم که مشکي يا عیري  
که از بوي دلایز تو مستم  
بگفتا من گل ناچیز بودم  
وليکن مدتي با گل نشستم  
کمال همنشين در من اثر کرد  
وگر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay.\* I took it, and said to it, “Art thou musk or ambergris? for I am charmed  
“with thy delightful scent.” It answered, I was a de-  
“spicable piece of clay; but I was some time in the

\* گل خوشبوي *gili khūshbō-ī*, a kind of *unctuous clay*, which the Persians perfume with essence of roses, and use in the baths instead of soap.

“ company of the rose; the sweet quality of my companion was communicated to me; otherwise I should have been only a piece of earth, as I appear to be.”

When both lines of each couplet rhyme together through a whole composition, it is called *مشنوی*, as in the following examples :

چنین است آیین گردنده دهر  
نه لطفش بود پایدار و نه قهر  
نه پرورد کس را که آخر نکشت  
که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration: she exalts no one whom she does not at last oppress; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود  
زمشک و زعنبر سرشته نبود  
بداد و دهش یافت آن نیکویی  
توداد و دهش کن فریدون تویی

The happy Feridun\* was not an angel; he was not formed

\* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines

of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridun.

جواني پاکباز و پاکرو بود  
 که با پاکبزه رویی در گرو بود  
 چنین خواندم که در دریای اعظم  
 بگردابی در افتادند باهم  
 چو ملاح آمدش تا دست گیرد  
 مبادا کاندر آن سختی میرد  
 همی گفت از میان موج تشویر  
 مرا بگذار و دست یار من گیر  
 درین گفتن جهان بروی دراشت  
 شنیدندش که جان می داد و می گفت  
 حدیث عشق از آن بطل منیوش  
 که در سختی کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into

(see the article Farrakh in his *Bibliothèque Orientale*): for not recollecting the sense of <sup>فرخ</sup> HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

a whirlpool. When a mariner went to the young man that he might catch his hand, and save him from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; "Leave me, and take the hand of my beloved." The whole world admired him for that speech; and when he was expiring he was heard to say, "Learn not the tale of love from that wretch who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatic poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Kaṣṣīdah often turns upon lofty subjects, and the Ghazal comprises for the most part the praises of love and mer-

riment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامي Jāmī and حافظ Hāfiz, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hāfiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد  
 بی باده بهار خوش نباشد  
 طرف چمن و طواف بستان  
 بی صوت هزار خوش نباشد  
 رقصیدن سرو و حالت گل  
 بی لاله عذار خوش نباشد  
 با یار شکر لب گلاندام  
 بی بوس و کنار خوش نباشد

باغ گل و ملّ خوشست اما  
 بی صحبت یار خوش نباشد  
 هر نقش که دست عقل بندد  
 بی نقش و نگار خوش نباشد  
 جان نقد محقرست حافظ  
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved;  
 the spring is not sweet without wine.

The borders of the bower, and the walks of the garden are  
 not pleasant without the notes of the nightingale.

The motion of the dancing cypress and of the waving  
 flowers is not agreeable without a mistress whose cheeks  
 are like tulips.

The presence of a damsel with sweet lips and a rosy complexion  
 is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not  
 really charming without the company of my beloved.

All the pictures that the hand of art can devise are not  
 agreeable without the brighter hues of a beautiful girl.

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatic custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money *نشار* niṣār, and him who collects it *نشارچین* niṣār chīn.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 13.

If that lovely maid of Shiraz would accept my heart,  
I would give for the mole on her cheek the cities of  
Samarcand and Bokhara

Boy, bring me the wine that remains, for thou wilt not find  
in paradise the sweet banks of our Rocnabad, or the rosy  
bowers of our Mosellâ.

Alas! these wanton nymphs, these fair deceivers, whose  
beauty raises a tumult in our city, rob my heart of rest  
and patience, like the Turks that are seizing their  
plunder.

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the singers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended: may heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come sing them sweetly: for heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.



The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many Eastern proper names into our stanzas.

I have endeavoured, as far I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands music, will perceive that the Asiatic numbers are capable of as regular a melody as any air in *Metastasio*.

### A PERSIAN SONG.

Sweet maid, if thou wouldst charm my sight,  
And bid these arms thy neck infold;  
That rosy cheek, that lily hand  
Would give thy poet more delight  
Than all *Bocára's* vaunted gold,  
Than all the gems of *Samarcand*.

Boy, let yon \* liquid ruby flow,  
And bid thy pensive heart be glad,  
Whate'er the frowning zealots say :  
Tell them their Eden cannot show  
A stream so clear as Rocnabad,  
A bow'r so sweet as Moselláy.

Oh ! when these fair, perfidious maids,  
Whose eyes our secret haunts infest,  
Their dear destructive charms display,  
Each glance my tender breast invades,  
And robs my wounded soul of rest,  
As Tartars seize their destin'd prey.

In vain with love our bosoms glow ;  
Can all our tears, can all our sighs  
New lustre to those charms impart ?  
Can cheeks where living roses blow,  
Where nature spreads her richest dyes,  
Require the borrow'd gloss of art ?

\* لعل مذاب a *melted ruby* is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.

Speak not of fate—ah ! change the theme,  
And talk of odours, talk of wine,  
Talk of the flow'rs that round us bloom :  
'Tis all a cloud, 'tis all a dream ;  
To love and joy thy thoughts confine,  
Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,  
That ev'n the chaste Egyptian dame \*  
Sigh'd for the blooming Hebrew boy :  
For her how fatal was the hour,  
When to the banks of Nilus came  
† A youth so lovely and so coy !

But ah ! sweet maid, my counsel hear  
(Youth should attend when those advise  
Whom long experience renders sage) ;  
While music charms the ravish'd ear,  
While sparkling cups delight our eyes,  
Be gay ; and scorn the frowns of age.

\* Zoleikha, Potiphar's wife.

† Joseph.

What cruel answer have I heard !  
And yet, by heav'n, I love thee still :  
Can aught be cruel from thy lip ?  
Yet say, how fell that bitter word  
From lips which streams of sweetness fill,  
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,  
Whose accents flow with artless ease,  
Like orient pearls at random strung ;  
Thy notes are sweet, the damsels say,  
But oh, far sweeter, if they please  
The nymph for whom these notes are sung !

END OF THE GRAMMAR.

A  
C A T A L O G U E  
OF THE  
MOST VALUABLE BOOKS IN THE  
PERSIAN LANGUAGE.

*Oxf.* The Public Libraries at Oxford.

*Par.* The Royal Library at Paris.

*Lond.* The British Museum at London.

*Priv.* The Collections of private Men.

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HISTORY.

کتاب روضة الصفا تصنیف امیر خواندشاه

*The garden of purity*, by Mirkhond.—A general history  
of Persia in several large volumes. *Oxf. Priv.*

اکبرنامه ابوفضل

The history of the life of Sultan Acber, by the learned and  
elegant Abu Fazl. *Oxf.*

### کتاب آیین اکبری

A description of the Indian empire, written by the order of Sultan Acber by a society of skilful men.—A translation of this book would be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire. *Oxf.\**

### واقعات بابري

*The actions of Sultan Baber*; written either by himself, or under his inspection.—This book contains a minute account of that prince's wars, and a natural history of his dominions. *Oxf.*

### تاریخ کشمیر

*The history of Chashmir*, by a native of that extraordinary country.—A very curious and entertaining work. *Oxf.*

\* It has since been translated into English by Francis Gladwin, Esq. originally published at Calcutta, in 3 vols. 4to.

تاریخ عالم ارای عباسی

The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاریخ گزیده

*The select chronicle.*—This work is an excellent history of Persia, and has been translated into Arabic and Turkish. *Oxf.*

خلاصة الاخبار

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لب التواريخ

*The heart of histories.*—A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

*The book of victory.*—A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.

تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Persian poets, by Dawlatshah of Samarcand. *Par.*

تاریخ جهانکشا یا تاریخ نادری من کلام  
میرزا مهدی

The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

P O E T R Y.

شاه نامه فردوسی

Shah nâme. A collection of heroic poems on the ancient histories of Persia, by Ferdusi. See the treatise on Oriental poetry added to the life of Nader Shah, sect. II. p. 248. *Oxf. Priv.*

کلیات خاقانی

The works of Khakâni, a sublime and spirited poet. *Oxf. Priv.*



ديوان حافظ

The odes of Hafiz: see the treatise above-mentioned.  
*Lond. Oxf. Par. Priv.*

كليات سعدي

The words of Sadi; containing گلستان or *the bed of roses*,  
بوستان or *the garden*, and ملمعات or *the rays of light*.  
The two first of these excellent books are very common;  
but I have not seen the last: they are all upon moral  
subjects, and are written with all the elegance of the  
Persian language. *Oxf.*

كليات احلي

The works of Ahli; containing,

سحر حلال *lawful magic*, a poem.

شمع و پروانه *the taper and the moth*, a poem.

كتاب قصايد *a book of elegies*.

كتاب غزليات *a book of odes*.

كليات جامي

The works of Jami; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three books.

قصه سلمان و ايسال *Selman and Absal*, a tale.

مكندرنامه *the life of Alexander*.

يوسف وزليخا *the loves of Joseph and Zuleikha*, a very beautiful poem.

ليلى و مجنون *the loves of Leila and Megenun*.

ديوان جامي *a collection of odes*.

بهارستان *the mansion of the spring*.

تحفة الاحرار *the gift of the noble*.

سجية الابرار *the manners of the just*. Oxf.

ديوان خسرو

A book of elegant odes, by Mir Khosru. Oxf.

مثنوي

تصنيف جلال الدين رومي

A poetical work called *Mesnavi*, upon several subjects, of religion, history, morality, and politics; composed by Geláleddin, surnamed Rûmi.—This poem is greatly admired in Persia, and it really deserves admiration. Oxf.  
Priv.

ديوان انواري

The poems of Anvâri, which are quoted by Sadi in his Gulistân, and are much esteemed in the East.

## کلیات نظامی

The works of Nezāmi ; containing six poems :

اسرار العاشقین *the secrets of lovers.*

هفت پیکر *the seven faces.*

خسرو و شیرین *the loves of Cosru and Shirin.*

سکندر نامه *the life of Alexander.*

لیلی و مجنون *Leila and Magenum, a tale.*

مخزن الاسرار *the treasure of secrets. Lond. Priv.*

## پند نامه

Pendnāma, a book of moral sentences, not unlike those of Theogenis in Greek, by فریدالدین عطار Ferideddin Attar. *Lond. Oxf.*

## کلیات کاتبی

The works of Gatebi ; containing five poems :

مجمع البحرين *the junction of two seas.*

ده باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلاندام *the loves of Baharam and Gulendam.*

There are many more histories and poems written in Persian ; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودكي Roudeki, who translated Pilpai's fables into verse ; رشیدی Reshidi, who wrote an art of poetry called حدائق السحر *the enchanted gardens* ; احمدي Ahmedi, who composed an heroic poem on the actions of Tamerlane : not to mention a great number of elegiac and lyric poets, who are very little known in Europe.

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## PHILOSOPHY.

انوار سهيلي کاشفي

The light of Soleil or canopus.—A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. *Oxf.*

عیار دانش

The touchstone of learning ; a more simple translation of Pilpai, by Abu Fazl. *Oxf.*

## هزار یک روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

## نگارستان جوینی

Negaristán, *the gallery of pictures*, by Jouini.—A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh* 397.

## دانش نامه

A system of natural philosophy, by Isfahani *Oxf.*

## جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanics, Logic, Rhetoric, and Physic; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favourite works are generally written upon fine silky paper, the ground of which is often powdered

with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The poem of Joseph and Zuleikha in the public library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, No. I. The Asiatics have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in three Asiatic hands, and shall add a few remarks upon each of them.

## I.

## N I S K H I.

This is the only form of writing that we can imitate exactly by our types.\* it is the hand of the Arabians, who invented the characters; and it must, therefore, be learned before we attempt to read the other hands: it is frequently used by the Persians, and the history of Nader Shah was written in it.

## II.

## T A L I K.

This beautiful hand may easily be read by Europeans, if they understand the Persian language; and if they do not, what will it avail them to read it? In this form of writing the strokes are extremely fine, and the initial letters ذ ذ are sometimes scarcely perceptible. The characters are the same with (or rather only a variety of) those used in

\* Types have since been made in India to imitate the Talik with tolerable success; though it must be confessed, the Niskhi being the plainest, and easiest character to read, should be preferred for printing. See FORMS OF HERKERN, Calcutta, 1781.

printing, except that **س** and **ش** are often expressed by a long stroke of the reed. As the Persians always write their lines of an equal length, they are obliged to place the words in a very irregular manner: if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order,

*With ravished ears*

*The monarch hears,*

*Assumes the god,*

*Affects to nod.*

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.



## III.

## S H E K E S T E H.

In this inelegant hand all order and analogy are neglected; the points which distinguish ف from ق, خ from چ and چ, and ب from ت, ث and پ, &c. are for the most part omitted, and these seven letters, و ژ ز ر ذ د ا are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate a Persian letter: but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.



## ADVERTISEMENT.

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*THE following Index will be found, it is hoped, of considerable use to learners, and to those in particular who are unprovided with dictionaries. It is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but, as a vocabulary, it may be employed to advantage, by imprinting on the memory a number of useful words.*

*It may not be improper however to inform those who have made but little progress in this language, that, in consulting any dictionary, there is a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found : for example,*

*بکامست which literally signifies to desire is, must not be looked for under the letter ب but under ک, the ب prefixed*

being the inseparable preposition for, to, in, کلم implying desire, &c. and ست (است for) the third person present of بودن to be.

*It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of those prefixed particles are,*

ال the Arabic particle the.

ب (or بي before words beginning with \) the characteristic of the first future, and sometimes of the imperative.

به or ب the preposition to, for, &c.

ب prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با with.

بي without.

ز (از for) from, with, by, &c.

ک (که for) which, what.

مي or هي characteristics of the present tense.—  
*These characteristics of the present are frequently omitted by the Persian authors.*

م (or مي before words beginning with \) the negative prefixed to imperatives.

نه or ن (or before words beginning with \) the general negative prefixed to all other tenses.\*

The particles which are commonly annexed to words are as follow :

*The possessive pronouns*

ام or يم my, mine.	ما our.
ات or يت thy, thine.	شما your.
و his, her, its.	يش or ش their.

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

يا or ا the poetic vocative.

را the termination of the oblique cases.

ست the third person present of بودن to be.

ي is sometimes equivalent to our a or one; and at other times after nouns ending with \ or & it marks that the following noun is in the genitive case; and it is then equal to our of.

\* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

*The Persian writers make frequent use of the contracted infinitive; when the learner therefore cannot find such words as پرسید or ترسید in the Index, let him look for ترسیدن پرسیدن &c.*

\* \* \* *The A put after some words in the Index shows that they are of Arabic original.*

*An Extract from the Memoirs of the Emperor Jahāngīr,  
written by Himself.*

از عنایات بی‌غایات الهی یکساعت نجومی از روز پنجشنبه جمادی الثانی هزار و چهارده هجری گذشته در دار الخلافه اگره در سنّ سی و هشت سالگی بر تخت سلطنت جلوس نمودم پدرم را تا بیست و هشت سالگی فرزند نمی‌زیست و همیشه بجهت بقای فرزند بدرویشان و گوشه‌نشینان که ایشان را قرب روحانی بدرگاه الهی حاصل است التجا می‌بردند خواهه بزرگوار خواهه معین الدین چشتی سرچشمه اکثر اولیای هند بودند بخاطر گذرانیدند که بجهت حصول این مطلب رجوع باستانه متبرّ که ایشان نمایند و با خود قرار دادند که اگر الله تعالی پسری کرامت فرماید و او را بمن ارزانی دارد از اگره تاروشه منوره ایشان که یکصد و چهل کرد است پیاده از روی نیاز تمام متوجه کردم در سنه نهصد و هفتاد و هفت در روز چهارشنبه هفدهم ماه ربیع الاول هشت گری از روز مذکور گذشته بطالع بیست و چهارم درجه میزان الله تعالی مرا از کتم عدم بوجود آورد و در آن ایام که والد بزرگوارم جوایب فرزند بودند شیخ سلیم نام درویشی صاحب حالت که طیّ سپاری از مراحل عمر نموده بود در کوهی متصل موضع سیکری که از مواضع اگره است بسر میبرد و مردم آن نواحی شیخ اعتقاد تمام داشتند چون پدرم بدرویشان نیازمند بودند صحبت ایشان نیز دریافته روزی در اثنای توجه و بیخودی از ایشان پرسیدند که مرا چند پسر خواهد شد فرمود که بخشنده بیمنت سه پسر بشما ارزانی خواهد داشت پدرم میفرمایند که نذر نمودم که فرزند اول را بدامن تربیت و

توجه شما انداخته شفقت و مهربانی شمارا حامی و حافظ او سازم شیخ این معنی قبول میفرمایند و بزبان میگذرانند که مبارک باشد ماهم ایشانرا هم نام خود ساختیم چون والدۀ مرا هنگام وضع حمل نزدیک می رسید بخانه شیخ میفرستند تا ولادت من در آنجا واقع گردد بعد از تولد مرا سلطان سلیم نام نهادند اما من از زبان مبارک پدر خود نه در مستی و نه در هشیاری هرگز نشنیدم که مرا محمد سلیم یا سلطان سلیم مخاطب ساخته باشند همه وقت شیخو بابا گفته سخن میگردند والد بزرگوارم موضع سیکریرا که محل ولادت من بود بر خود مبارک داشتند پای تخت ساخته در عرض چهارده پانزده سال این کود پرجنگل پر ده و دام شهری شد مشتمل بر انواع عمارات و باغات و منازل نزد و جاهای خوش دلکش بعد از فتح گجرات این موضع بنام پور موسوم گشت چو پادشاه شدم بخاطر رسید که نام خود تغییر باید داد که این اسم محل اشتبا هست بنام قیامرد روم ملهم غیب در خاطر انداخت که کار پادشاهان جهان گیر است خود را جهانگیر نام نهاده و لقب خود را چون جلوس در وقت طلوع حضرت نیراعظم و نورانی گشتن عالم واقع شد نورالدین سازم و در ایام شهنزادگی نیز از دانایان هند شنیده بودم که بعد از گذشتن عهد سلطنت و زمان جلال الدین محمد اکبر پادشاه نورالدین نامی مقتد امر سلطنت خواهد گشت این معنی نیز در خاطر بوده بنابراین مقدمات نورالدین محمد جهانگیر اسم و لقب خود ساختم



*A Description of the City of Agra, from the same.*

اگره از شهرهای قدیم کلان هندوستانست برکنار دریای جمبه  
 قلعه، که بنه داشت پدرم پیش از تولد من آنرا انداخته قلعه،  
 از سنگ سرخ تراشیده بنا نهادند که روندهای عالم مثل  
 این قلعه نشان نمیدهند در عرض پانزده شانزده سال باتمام  
 رسید مشتمل بر چهار دروازه و دودرچه سی و پنج لک روپیه  
 که یکصد و پانزده هزار تومان رایج ایران و یک کرو و پنج لک  
 خانی بحساب توران خرج این معموره بر هر دو طرف دریای  
 مذکور واقع شده جانب غروب رویه که کثرت و آبادانی بیشتر  
 دارد و دور آن هفت کروهست طول دو کروه و عرض یک  
 کروه و دور آبادی آن طرف آب که بر جانب شرقی واقعست  
 دو نیم کروه طول یک کروه و عرض نیم کروه اما کثرت عمارت  
 بنوعیست که مثل شهرهای عراق و خراسان و ماورالنهر چند  
 شهر آباد تواند شد اکثر مردم سه طبقه و چهار طبقه عمارت  
 کرده اند و انبوهی خلق بحدیست که در کوچه و بازار بدشواری  
 تردد توان نمود از اواخر اقلیم ثانیست شرقی آن ولایت قنوج  
 و غربی تا کور و شمالی سنبل و جنوبی چندیر یست در کتب هند  
 مسطور است که منبع دریای جمبه کوهیست کلند نام که  
 مردم را از شدت سردی عبور بر انجام ممکن نیست جایی که  
 ظاهر میشود کوهیست قریب بپرگنه خضر آباد هوای اگره گرم  
 و خوشکست سخن اطبا آنست که روح را بتحلیل میبرد و  
 ضعف می آورد و با اکثر طبایع ناسازگار است مگر بلغمی و

سودايي مزارجان را که از ضرر آن ايمنند و از اين جهتست که حيواناتي که اين مزارج و طبيعت دارند مثل فيل و گاوميش و غير آن در اين آب و هوا خوب ميشوند پيش از حکومت افغانان لودي اگره معموره، کلان بود ده قلعه داشت چنانکه مسعود سعد سلمان در قصيده، بمدح محمود پسر سلطان ابراهيم بن مسعود بن سلطان محمود غزنوي در فتح قلعه، مذکور املا نموده مذکور ساخته است

### بيت

حصار اگره چوپيداشد از ميانه کرد  
بسان کوه و بر و بارهاي چون کهسار

چون سکندر لودي اراده، گرفتن گواليار داشت از دهلي که پاي تخت سلاطين هند است باگره آمده جاي بودن خود آنجا قرارداد از آن تاريخ آباداني و معموري اگره روي در ترقي نهاد و پاي تخت سلاطين دهلي گشت چون حضرت حق سبحانه و تعالي پادشاهي هند باين سلسله، والا کرامت فرمود حضرت فردوس مکاني بابر پادشاه بعد از شکست دادن ابراهيم ولد سکندر لودي و کشته شدن او و فتح شدن رانا سانکا که کلانترين راجها و زمينداران ولايت هندوستان بود بر طرف شرقي آب جمه، زمين خوش کرده چهار باغي احداث فرمودند که در کم جاي بان لطافت باغي بوده باشد نام آن گل افشان فرمودند عمارت مختصري از سنگ تراشیده ساخته اند و مسجدی بر یک جانب آن باغ با تمام رسیده در خاتر داشتند که عمارت عالي بسازند چون عمر وفا نکرد از قوه بفعل نیامد

# I N D E X.

ا ح

ا ر

آب Water, fountain: lustre.	احمد A. Alḥmad (most worthy of praise) <i>a proper name.</i>
ابر upon: a cloud.	احوال A. <i>pl. of</i> حل affairs, conditions; secrets.
ابرار A. <i>pl. of</i> بر the just.	آختن to draw <i>a sword, knife, &amp;c.</i>
آبرنگ colour, paint, <i>comp. of</i>	اختيار A. choice, liberty; prudence.
آب water and رنگ colour.	آخر A. end, finally; another.
ابسال A. Absāl, <i>proper name.</i>	اخرين A. moderns; posterity.
ابوفضل A. Abūfaẓal (father of virtue) <i>proper name.</i>	ادم A. Adam; a man: a messenger.
ابوليث A. Abūlayṣ (father of the lion) <i>proper name.</i>	اذا A. when.
ات ( <i>annexed to words</i> ) thy.	اذاار the 9th Persian month; vernal.
آتش fire. آتشين fiery.	آذر fire.
اثر A. a mark, impression.	آذربيجان the province of Media.
اجستن to plant.	آر bringing, bring thou, <i>from</i>
احداق A. <i>pl. of</i> حدقة the eyes.	آوردن
احرار A. <i>pl. of</i> حر the noble, free	آراي or آرا adorning, <i>from</i>
احزين A. <i>or.</i> احزان care, grief.	
احسان A. a present, favour, benefit.	

آراستن to adorn.

آرام rest.

ارزد is worth, *from* ارزیدن

آرد may bring, *from* آوردن

ارشاد A. safety, rectitude.

ارم Iram, *name of a fabulous garden in the East.*

از from.

آزاد کرد he set at liberty.

آزادي liberty.

ازار afflicting, *from*

آزاردن to rebuke, afflict, wound.

ازان from that.

از آنجا thence.

ازاین from this.

از اینجا hence.

از بهر on account of.

از بهر چه wherefore? why?

از جهت on account of.

آزده afflicted, *from* آزدن

از کجا whence.

آزمودن experienced, *from* آزما

از نمایش temptation, experience.

آزمودن to try, tempt.

از میان from amidst.

از یکدیگر from one another.

آژدن to sew together.

آسا like, resembling: appeasing.

آسایش rest, *both from* آسودن

اسب or اسپ a horse.

استماع A. hearing, sound.

آستماع نمودند they listened.

اسرار A. *pl. of* سر secrets.

آسمان heaven.

آسودن to rest.

اش (*annexed to words*) his

اشک a tear.

آشکار clear, evident.

آشنای love, friendship, familiarity: knowledge.

آشوب disturbing, *from*.

آشوفتن to disturb.

آشیانه a nest.

اضطراب A. confusion, pain.

اطراف A. *pl. of* طرف parts, tracts.

اعتدال A. equality, temperance.

اعتقاد A. belief, faith.

اعظم A. great; greater.

اغاز a beginning.

اغصان A. *pl. of* غصن branches.

اغوشتن to embrace.

اغيار A. *pl. of* غير rivals, jealousy.

اغيشتن to cut.

آفتاب the sun.

آفتابه or آبتابه a bottle; a coffer.

افتادن to fall.

افراختن exalting, *from* افراز

افراسياب Afrāsiyāb, *proper name.*

افروختن to inflame.

افروز inflaming, *from the above.*

افريدن to create.

افرين creating, *from the above.*

افزا or افزاي increasing, *from*

افزودن to increase.

افزون increasing.

افسوس alas!

افشاردن to speak idly.

افشان sprinkling, shedding.

افشاندن to sprinkle, shed.

افشردن to press.

افگن throwing, *from*

افگندن to throw.

اقداح A. *pl. of* قدح cups.

اقداحهم A. their cups.

اقرار A. affirmation, confirmation.

اكبر A. Akbar (greater) *proper name.*

اگه or اگاه intelligent, vigilant knowledge.

اگر if. اگرچه though.

آگن filling. آندن to fill.

اكنون now.

آگين full.

ال A. the article the.

آلا A. but, except.

التفات A. esteem, respect.

التيام A. gentleness, lenity

الخان A. musical notes.

الضمير A. the mind.

الف A. a thousand.

الود sprinkled, stained, *from*

الودن to stain, sprinkle.

الهي A. O God, heaven; divine.

اليد A. the Arab. article prefixed to يد aid, strength, hand, &c.

ام (annexed to words) my.

آمدان to prepare; to be ready.

آماز preparing.

امان A. security, mercy; sincerity.

آمد he came; coming.

آمدن to come, approach: the coming, approach.

آمد و شد coming and going.

امروز to-day.

امشب to-night.

آموختن to learn, teach.

آموز skilled, teaching.

آمیختن to mix.

امید hope. امیدوار hopeful.

امیر a prince, noble.

امیرخواند شاه Amīrkh'ānd shāh, proper name.

آمیز mixing, from آمیختن

آن that: time: now.

آنان those.

آبآشتن to fill.

آنتظار A. desire, expectation.

آنجا there, in that place.

آنجم A. or انجام stars.

آنداختن to throw, dart.

آنداز throwing, from the above.

آندرون within.

آندک little.

آندوختن to gain, gather

آندودن to besmear.

آندوز gathering, gaining.

آندیش thought, consideration.

آنسو thither.

آنکه that which; he who.

آنگه or انگاه then, at that time.

آنکاشتن to think.

آنگیختن to excite, raise

آنگیز raising, exciting.

انوار A. Anwār (splendour)

proper name.

آنها those.

آنها A. pl. of. نهر rivers.

اوي *or او or و* he, she, it: his, her, its.

او خود himself, herself.

آواز a voice, sound: fame.

آوان *A. pl. of آن* times.

اوبار devouring, swallowing, from

اوباشتن to devour.

آوردن bringing, from آور

اورا him, her, it; to him, &c.

اوراق *A. pl. of ورق* leaves.

آوردن to bring.

اورنگ a throne: a manufacturing village.

اوضاع *A. pl. of وضع* affairs, actions.

اول *A. first*: the beginning.

اولين *A. forefathers*, the ancestors.

اويختن to hang.

اهل *A. skilful*: endowed with, possessed of: people.

اهل حكمت wise.

اهو a fawn.

آي coming; come thou, from آمدن

اي *or ايا* O! *sign of the voc. case.*

ايام *A. times, days, pl. of يوم*

ايستادن to stand.

ايشان they: their. خود ايشان themselves. ايشانرا them: to them

اي عزيز O Sir!

ايمن *A. the right hand.*

اين this. اينان these.

اينجا here.

اينچنين so, thus

اينسو hither.

اينك behold.

آينه a mirror.

اينها these.

اين nature.

## ب

ب with; to, for.

با with, possessed of: since.

باب *A. a gate; a chapter.*

بابر Bābar, a proper name.

باختن to play.  
 باد the wind, air ; let it be.  
 باد صبا zephyr ; a gentle gale ;  
 the east *or* morning wind.  
 باده wine.  
 بار a load, baggage.  
 پارسی Persian.  
 باری once.  
 باز playing, play thou, *from*  
 باختن  
 باز again, anew.  
 بازداشتن with-hold, keep back.  
 بازنده a player ; playing.  
 باش being, be thou, *from* بودن  
 باشا a bāshā, governor.  
 باشد it may be ; it may happen,  
*from* بودن  
 پاشیدن to sprinkle, diffuse.  
 باغ a garden. باغبان a gardener.  
 بافتن to weave : to tinge.  
 باقی A. the remainder ; perma-  
 nent.  
 باک fear, care.  
 پاک pure, chaste, clean.

پاکباز affectionate.  
 پاکتر more pure.  
 پاکدامن innocent, unblemished.  
 پاکرو beautiful, amiable.  
 پاکیزه gentle, pure, lovely.  
 بال a wing : an arm.  
 بالا above, upwards.  
 پالودن to strain.  
 بامداد in the morning.  
 پانزده fifteen.  
 پانصد five hundred.  
 باهم together.  
 باید it is necessary, *from*  
 بایستن  
 پایدار permanent, *from* پای a  
 foot, and دار the participle of  
 داشتن to have.  
 بایستن to be necessary.  
 پایستن to accept.  
 ببرد he took *or* bore up.  
 ترسیدن fear thou, *from* ترس  
 بوسیدن he kissed, *from* بوسید  
 The first ب appears to be re-  
 dundant.



بچه (*pl.* بچگان) an infant.

بجیت for.

بحر A. metre: the sea.

بحر رجز A. the Iambic measure.

بحر مزل A. the Trochaic measure.

بحر مزج A. a kind of verse, consisting of Iambics and Spondees.

بحرین A. *dual of بحر*, the two seas.

بخارا Bokhārā, *name of a place*.

پختن to boil.

بخشم I would give, *from*

بخشیدن to give.

بد bad. بدم bad of me.

بد آن to or for these.

بدانستې I might have known, *from* دانستن

بده give thou, *from* دادن

پدید conspicuously, publicly.

پدید آمدن to become conspicuous.

پذیر accepting, *from*

پذیرفتن to accept.

پر full. بر the bosom: upon.

برت upon thy bosom. بر carry-  
ing, ravishing, *from* بردن

براسودن to rest.

براسودمي I should rest.

برآمدن to ascend.

براي for, because.

برآید arises, comes, *from*  
برآمدن

بربط a harp, lute.

پرتو a ray, splendour.

برخاستن to rise, arise.

پرداختن to finish, compose.

پرداز composing, completing.

پردازد he finishes, performs.

برداشتن to raise, exalt

بردن to bear, carry, lead.

بردند they carry off.

پرده a veil, tapestry.

پرده داري a chamberlain, porter.

پرس ask thou, asking.

برسد it arrives.

برسر above, on the top or head.

پرسیدن to ask.

پرسیده ایم we have asked.  
 برفت he went away.  
 برگ a leaf; power; arms;  
 ornament; a musical instrument.

پرکردن to fill.  
 برگشتن to return, recede.  
 برنشتن to ascend, mount.  
 پروانه a butterfly, moth.  
 پرور a protector, nourisher;  
 educating; educate thou.  
 پرورتن to educate, nourish.  
 پرورش education. Nourish-  
 ment.

برون without, out of.  
 برهم together.  
 برهیختن to beware, abstain.  
 پرهیز abstinence, chastity.  
 پری an angel, fairy.  
 پریشان ruinous, disordered,  
 scattered.  
 زیر under, below.  
 پژمردن to wither, decay.  
 بپارند they will give up, from  
 سپردن

پستان a garden: پستان a  
 breast.

بستن to bind, shut.  
 پسر a boy, child.  
 بسیار much, many.  
 بشگفتی it blossomed.  
 بشکنیم let us break.  
 بصیرت A. sight: prudence.  
 بطل A. lazy; a miscreant.  
 بطل A. vain, fruitless.  
 بعد after. بعد از آن afterwards.  
 بفرما second person impera-  
 tive, from فرمودن to com-  
 mand, &c.

بکامست is to my desire.  
 بکاوید he shall dig, from کافتن  
 بگذار leave thou.  
 بگو say thou, from گفتن  
 بگذرد it shall pass, from  
 گذردن  
 بل but.  
 بلا A. misfortune; without,  
 بلاد A. a country, region.  
 بلبل a nightingale.

بلکه but.

پلنگ a tiger.

بلي A. yes.

بمیرد it shall perish, *from* مردن

بنابرین therefore.

بنال mourn thou, *from* نالیدن

پنج five. پنجاه fifty.

پنجم the fifth.

بند binding, compiling; bind thou.

پند advice, counsel.

پنداشتن to suppose, think.

بندد can bind, *from* بستن

بنفشه‌زار a garden of violets.

بنمود showed, *from* نمودن: the proper name.  
*prefixed seems to be redundant.*

بودن to be.

بودندي they were, *from* بودن

پوده a little branch.

پوزش an excuse.

بوس a kiss.

بوستان a garden.

بوسید he kissed, *from* بوسیدن

پوشیدن to hide, cover, conceal.

بوم an owl. بوم to the owl

بوي fragrance, smell.

بوي گل rose-scented. Scent of the rose.

به good: in, into. To.

بهار the spring.

بهارستان the mansion of the spring.

بهجت cheerfulness.

بهر because, for, on account of: all, every one: fortune; pre-excellence.

بهرام Baharām (the planet Mars) proper name.

پهلوي the breast, side: near: the ancient Persian language.

بهم together, one with another.

بي without.

آمدن come thou, *from* بيا

بيابان a desert: uncultivated.

بياهم I shall find.

آوردن bring thou, *from* بيار

بياض A. white; brightness.

پیاله a cup.  
 بیباک fearless.  
 بیامان faithless, merciless.  
 بیاموزی thou shalt learn, *from*  
 آموختن  
 بیت A. a house; a distich.  
 بیتامل inconsiderate.  
 بیترتیب irregular.  
 بیحواله without assistance.  
 بیخ a root, origin.  
 بیخار without a thorn.  
 بیخبر ignorant.  
 بیختن to sift.  
 پیختن to take captive.  
 بیحقیقت false, faithless.  
 پیدا openly: a discovery.  
 بیدل heartless, disconsolate.  
 پیر old; an old man.  
 پیرا adorning, collecting.  
 پیراستن to deck.  
 بیرون without, out of doors.  
 ریز shedding, sifting, *from*  
 ریزتن  
 بیست twenty.

پیش before; the front.  
 بیشمار innumerable.  
 بیقرار inconstant; afflicted.  
 بیگانه new. بیگانگی novelty.  
 پیکر the face, form.  
 پیل an elephant.  
 بیم fear, danger.  
 بیمثال unequalled.  
 پیمودن to measure.  
 دین seeing.  
 بینم I may see, *both from*  
 دیدن  
 بی انتها or بیتهنا endless.  
 بینوا helpless, unfortunate.  
 پیوستن to join, touch.  
 پیوند touching, joining, reach-  
 ing.

## ت

ات or ت (annexed to words)  
 thy.  
 تا until, that, in order to.  
 تاب heat, flame; splendour;  
 strength; desire; a fever; con-  
 torsion.

تابانیدن to cause to shine.  
 تابم I may turn, &c. *from*  
 تابیدن to turn, twist; to shine,  
 make warm; to be able.  
 تابناگ bright, shining.  
 تاختن to twist; hasten; wager.  
 تار obscurity; a hair; a wire;  
 a thread; the summit.  
 تاراج spoil, prey, ruin.  
 تاري obscurity, darkness.  
 تاريخ A. a history, chronicle.  
 تاريك dark. تاريكتر darker.  
 تازه fresh, new, young.  
 تازهتر more fresh, &c.  
 تافتن to inflame, burn.  
 تامل A. consideration, speculation.  
 تبا let alone, leave, relinquish.  
 تحفه A. a present; rare, elegant.  
 تدبير A. prudence, advice;  
 government; regulation.  
 تذكرة A. a record, obligation.  
 تر moist, fresh,

ترا thee; to thee.  
 ترانه harmony, modulation.  
 تربت A. a tomb.  
 ترتيب A. order, regularity.  
 ترسي thou fearest, *from*.  
 ترسیدن to fear.  
 ترسیدی thou mayst fear.  
 تشویر A. pointing; shame, anguish.  
 ترك A. a beautiful man or woman; a Turk; leaving, relinquishing.  
 تصحيح correcting; arranging.  
 تصنيف A. composition, invention.  
 الله تعالى A. or تعالي omnipotent God.  
 تعجيل A. haste.  
 تعليق A. hanging, dependent; the most elegant kind of Persian hand-writing.  
 تغافل A. negligence: contempt.  
 تفرج A. relaxation, walking; contemplation.

تلخ bitter ; severely.

تلخکام bitter in the mouth.

تماشا diversion ; a spectacle,  
seeing.

تمام A. full, perfect ; comple-  
tion, end : completely.

تمنا A. a wish ; supplication.

تن the body, person.

تنها alone, only ; solitary.

تو thou : thy. تو خود thyself.

تواریخ A. (pl. of تاریخ) histories.

توانستن it is possible, from توان

توبه A. repentance ; conversion.

توختن to collect ; to pay debts.

تهنیت A. congratulation.

تهی wretched, empty, naked,  
poor.

تیر an arrow : the river Tigris.

تیز sharp ; violent, passionate.

تیغ a sword.

## ث

ثری A. moisture.

ثریا A. the constellation Pleïdes.

تمین A. precious : the eighth.

## ج

جا a place.

جادو an inchanter ; enchanting.

چاره a remedy.

چاک a fissure, a breach

چاک زدن to tear.

جام a cup, glass ; mirror.

جامه a mantle, robe ; bed.

جامی a collection.

جان the soul ; a beautiful  
woman.

جانان souls, friends ; lovers

جان فرای delighting the soul.

جانور having life, an animal.

جبین A. the forehead.

جدّ A. study, endeavour.

چرا wherefore, why ?

جراحت (pl. جراحات) a wound.

چرخ fortune ; the world, globe.

چرکس Circassia.

جریمه A. a crime.

جز or جزا except, unless.

جستن to leap; to seek, examine.

چشم an eye.

چشمه a fountain.

چشیدن to taste, try.

چشیده‌ام I have tasted.

حسد A. a curling lock.

چغانه a kind of musical instrument, a lyre, a lute.

چگر the liver. جگردوز liver-piercing.

چکني what dost thou do?  
comp. of چ (چه) what, and the second person pres. of کردن

چگونه how? what?

جلال‌الدین Jalāluddīn (the glory of religion) proper name.

جلد A. a volume: a skin.

جمال A. beauty, elegance.

جمشید Jamshēd, proper name.

جمع A. collection, assembly, troops.

چمن a garden, meadow.

چمنزار a verdant plain, meadow.

چنان in like manner.

چنانچه in the same way.

چنانکه in this manner, thus.

جنت A. or جنة paradise.

چند how many?

چند بار how often?

جنستان fairy land.

چنگ a harp, lute.

چو when (or چنین) like, as.  
جستن seek thou, from جو

جواب an answer.

جوان young; a young man.

جواني youth.

جواهر A. (pl of جوهر) jewels.

چون how? when.

چونکه when that.

جوینی Jawīnī, name of an author.

جویی thou mayst seek, from جستن

چه what, which.

چه leaping, from جستن

چهار four.

چهارده fourteen.

چهارصد four hundred.

چهارم the fourth.

جهان the world.

جهانگشا conqueror of the world.

جهاندار possessing the world,

جهد A. diligence, solicitude.

چهل forty.

چی what? چیست what is it?

چید he gathered, *from* چیدن

چه میجوی what dost thou seek?

چه میگوی what dost thou say?

چین China: a ringlet.

چینم I may gather, *from* چیدن

ح

حاجت A. necessity: poverty.

حاصل A. arriving; completion;

harvest, produce: profit.

حافظ A. Hāfiẓ (a man of great memory) *name of a poet.*

حال A. a condition, state: a thing. time present.

حالت A. motion, action; state.

حبس A. imprisonment.

حدایق A. (*pl. of حدیقه*) gardens.

حدیث A. news; an accident.

حذر A. caution.

حرکت A. motion: a vowel.

حسد A. envy, malevolence.

حسن A. beauty, elegance.

حشمت A. followers, troops.

حق A. true: truth, reason.

حقیقت A. sincerity: truly.

حکم A. a decree; wisdom.

حکمت A. science; a miracle.

حکیم A. wise: a doctor, learned man, philosopher, physician.

حلال A. lawful.

حمام A. a bath.

حمد A. praise.

حوادث A. (*pl. of حادث*) accidents, news.

حواله A. assistance, support: a fortress; eminence, mountain.

حوائج A. (*pl. of حاجت*) necessities, necessities: things.



حيات A. life; a portico, vestibule.

حيل A. (pl. of حيلة) frauds.

حيوان A. living, life; an animal.

## خ

خار a thorn.

خارخار anguish, resentment.

خاستن to rise.

خاص A. pure, excellent; noble.

خاطر A. mind, heart, disposition.

خاقاني Khākānī, *name of a poet.*

خاك earth, dust.

خال A. a mole *on the face.*

خالق A. the Creator.

خان a lord, grandee; an inn.

خانها (pl. of خانه) houses.

خبر A. history; news; fame.

خبرده relate thou, *from*

خبردادن to inform, relate.

ختن Khoṭan, *Tartary.*

خجل A. ashamed, blushing; envy.

خجلت A. a blush, shame.

خدا God.

خداوند a prince, lord, patron.

خداوندا O God! O heaven!

خداوند يگانه the only Lord God.

خدايار friend of God, *proper name.*

خرامان stately, pompous.

خرّت A. murmured: fell, *from*

خرّ

خرد intellect: small.

خرده minute, subtile; minutiae.

خرسندم I am contented. خرسندي content.

خرم charming, pleasant.

خروس a cock or hen.

خروش rage, emotion: an attack.

خريد buying; he bought.

خزان the autumn.

خسرو Khosrū, *Cyrus.*

خضر A. Khīzar, *proper name.*

خطّ A. a mustacho; a line, rule.

خطا A. a crime, error.

خفقان palpitation of the heart.  
 خلاصت A. the best part of any  
 thing, the substance, cream.  
 خلوص A. sincerity, purity.  
 خندان smiling, pleasant.  
 خواب sleep; a dream.  
 خواب الود drowned in sleep.  
 خواب جا the place of rest; a  
 bed.  
 خوارا eating, devouring.  
 خواستن to be willing; to want.  
 خوان a reader, singer, singing:  
 viands, victuals; a table.  
 خواندن to read, sing.  
 خواد ask, call, wish for.  
 خواهی you will, *from* خواستن  
 خوب pleasant, fair, gentle,  
 good.  
 خویشتر more beautiful, &c.  
 خویشترین most beautiful.  
 خوب روی fair-faced.  
 خود *or* خودش one's self; his.  
 خوردن to eat, devour.  
 خورشید the sun.

خوش sweet; happy.  
 خوشا joy be to—  
 خوشبوی sweet-scented.  
 خوشخوی sweet-tempered.  
 خون blood. خونریز blood-  
 dropping.  
 خوی disposition, temper.  
 خویدن to chew the cud.  
 خیال imagination, phantasy;  
 a spectre: vain, fruitless.  
 خیز rising, *from* خاستن *or*  
 خیزیدن to rise, spring up.  
 خیزیدی thou hast risen.

## د

داج darkness, night.  
 داد equity; a gift; lamenta-  
 tion.  
 دادن to give.  
 دار having, *from* داشتن  
 دار A. a family; house; town.  
 دارا Dārā, Darius.  
 دارم I have, enjoy, possess.  
 دارند they have *or* hold.

داشت he had.

داشتن to have, hold.

داغ a wound, scar, mark.

دام a net, snare, trap.

دامن a fold, lappet, *or* hem, skirt, border of a garment.

دان knowing: a vessel; sheath.

دانا a wise *or* learned man.

دانایانه prudently, wisely.

دانستم I knew.

دانستن to know.

دانش learning.

دانشمند learned; a doctor.

دانشمندی learning, literature.

دانند they know, *from* دانستن

دانه snare, allurement; a grain: cannon ball.

دانی thou knowest, dost thou know?

داوری A. dominion, administration of justice.

در in, above; around: a gate.

درّ (pl. of درّه) A. pearls.

درآمدن to enter.

درآوردن to carry in.

دراوختن to suspend; contend; provoke.

درخت a tree, a plant.

درخواستن to require, demand.

درد a wound, pain, torment: dregs.

درست right, complete.

درشت harsh, hard.

درگرو بود was betrothed.

درنگ delay.

درنگرد lie beholds, *from*

درنگرستن to view, behold.

درون within: the heart; in-trails.

دري the Persian language.

دریا the sea.

دریافتن to understand.

دریغا *or* دریغ alas!

دست the hand.

دشمن an enemy.

دفتر a register, journal; index.

دقیقت A. minute; subtile, small; a subtilty; a minute.

درگذرد depart from, leave.

درگذشت it passes away.

دگر again: another.

دل the heart.

دل‌اويز ravishing, delightful,

*comp. of دل and اويز participle of* اويزختن *to exalt, suspend.*

دلجو agreeable, salutary, *comp.*

*of دل and جو (جوي) part. of* جستن *to desire, ask, seek.*

دلدار as mistress; heart-ravish-

ing, *comp. of دل and دار particip. of داشتن to have, hold.*

دل‌سوز heart-wounding, *comp.*

*of دل and سوز part. of سوختن to burn.*

دل‌فريب heart-deceiving, *comp. of* فریفتن *and فريب part of* دل *to deceive.*

دل‌کشي heart-conquering, *comp.*

*of دل and کشي from کشیدن to open, conquer, &c.*

دم time: breath: pleasure.

دماء the brain, the palate.

د‌مساز a friend; harmony, *comp.* of دم breath, and ساز *from* ساختن *to do, make.*

دو two.

دوخت A. a species of large trees; an orchard: rattles for children.

دور A. a circle, orbit, revolution: rolling. دور P. far off, distant.

دوري distance, absence.

دوز sewing, piercing.

دوازده for دوازده twelve.

دوست a friend, mistress.

دوستتر dearer, more friendly.

دو صد two hundred.

دولت or دوله A. felicity; riches; a kingdom, state.

دوم the second.

ده a village; a giver: ten.

دهر fortune, fate, time, world.

دهش a gift, liberality.

دهشت fear, astonishment.

دهقان a villager.

ده هزار ten thousand.  
 دي winter, first winter month,  
 December; yesterday.  
 ديار (*pl. of دار*) friends, families,  
 habitations: a country.  
 دید he saw, *from*  
 دیدن to see.  
 دیدار sight.  
 دیروز yesterday.  
 دیگر another. دیگر بار again.  
 دیوان a collection of an author's  
 works, chiefly poetical: a royal  
 court, tribunal of justice. A great  
 officer of government so called.

## ذ

ذو A. possessed of, endowed  
 with.  
 ذوالجلال A. majestic.  
 ذهب gold.

## ر

راحت A. tranquillity.  
 راز a secret, mystery.  
 راغ a declivity, foot of a hill.

رافت A. compassion, favour.  
 راندن to drive, banish.  
 راه a way, path.  
 راه زدن to rob, steal, infest the  
 highway.  
 رایحه A. fragrant; fragrance.  
 رباعي A. a verse of four lines, a  
 word of four letters.  
 رجوع A. returning.  
 رخ a cheek, face; a groan; the  
 sound of a musical instrument.  
 رخسار a cheek.  
 رساله A. an embassy; a man-  
 date.

رسانیدن to cause to arrive.  
 رستن to grow; to be delivered.  
 رسم A. manner, law, regulation.  
 رسید arrives, *from*  
 رسیدن to arrive.  
 رشته a line, thread.  
 رشید A. Rashīd (a conductor)  
*proper name.*  
 رعنا A. tender, delicate, lovely.  
 رفتار motion.

رفتم I went, *from*  
 رفتن to go: departure.  
 رقصیدن to dance: motion.  
 رقم A. colouring, painting, embroidery: writing; a letter, character; arithmetic.

رکناباد Roknābād, *name of a place.*

رموز A. (pl. of رمز) enigmas.  
 رمی A. he threw; throwing.  
 رنج sorrow, pain.  
 رند a wanton, dissolute, drunken person.

رنگ colour paint.  
 رنگارنگ many-coloured, various.

رنگین coloured.  
 روا A. right, competent, worthy.  
 روح A. the soul, life, spirit.  
 روح افزا spirit-raising, *from*  
 افزودن

رودکی Rūdaḳī, *proper name.*  
 روز day.  
 روزافزون increasing daily.

روزگار fortune, world, time, an age; wind, air, vanity.

روزگارنامه a journal.

روزی one day: fortune.

روشن splendid, evident.

روشنتر more splendid.

روشنی light, splendour.

روخت a garden.

روبق A. beauty, elegance.

روی or رو face, top, surface.

روفتن thou dost go, *from*

روستن thou dost grow, *from*

رو a road, way.

روحان A. herbs (*in general*) properly sweet basil.

ریختن to pour.

ریز pouring, dropping.

ریستن to buzz.

ز

ز (از) for : if.

زادن to be born; to bring forth.

زار a complaint: a bed, a place.

زاریدن to complain.

ذالہ dew; frost, hoar frost,  
hail.

زبان the tongue; language.

زبدہ A. the most excellent of  
any thing, the flour, cream.

زبر above, high, superiour.

زخم a wound, blow, stroke.

زدا dispelling.

زدن to strike, hurt, impel.

زدودن to polish.

زر gold.

زرد pale, yellow.

زرگر a goldsmith.

زرنگار ornamented with gold.

زرین golden.

زستن to live.

زکه from whom?

زلف a lock of hair.

زلیخا Zulaykhā, Potiphar's wife.

زمان A. the world; fortune;  
time, season.

زمردفام emerald-coloured.

زمردین made of emeralds.

زمین ground, earth.

زن striking, disturbing, *from*  
زدن to strike. A woman.

زندان a prison.

زندگانی life.

زوال A. decay, misery.

زهر poison, venom.

زهرناگ poisonous.

زهره Venus; courage; gall.

زیان loss, damage.

زیب an ornament; beauty.

زیبا beautiful.

زیباتر more beautiful.

زیبد agrees, *from*

زیبدن to quadrate, agree with.

زیر under, below.

زیرا because, for.

س

سا like, resembling.

ساحل A. a shore, coast, bank.

ساختن to prepare, make.

سار full of.

ساز preparing.

سازد he makes, *both from* ساختن

سازنده a composer, performer.

ساغر a cup.

ساق A. the leg.

ساقی A. a cup-bearer, water-carrier.

سالک A. a traveller; going.

ساله a year, age.

سایه a shade.

سبب A. a cause, motive.

سپردن to resign, commit, give in charge; recommend, charge, enjoin.

سبک light of weight.

سبکباران bearers of light burdens.

سپوختن to prick.

سپه a soldier, soldiery, army.

سپیده white.

سپیده دام the morning, aurora.

ستاشتن to take, ravish.

ستان taking; a country.

ستایش praise, from ستودن

ستدن to take.

ستردن to shave, erase, efface.

ستم injury, oppression, tyranny, threatening.

ستمیدگان the injured, afflicted.

ستمگار a tyrant.

ستمگر the wicked.

ستمکیش a tyrant.

ستودن to praise.

سجاده A. a kind of carpet.

سجع A. rhyme, melody; the cooing of doves.

سجود A. adoration.

سجیت A. disposition, temper.

سحر A. the morning, crepuscule; enchantment.

سحرگاه or سحرگه the morning.

سحری A. belonging to the morning.

سختی adversity, danger, poverty.

سخن speech; a word.

سر head, end, extremity; love, desire: principal, supreme.



سراج A. a lamp, lantern; the sun.

سراسر from beginning to end.

سرافراز lofty, tall; glorious.

سردادن to banish to a place, to confine.

سرشتن to mix, compose.

سرگذشت an occurrence, accident: a tale, song, warbling.

سرشته wanton; astonished, confused: a vagabond.

سرو a cypress-tree; a horn.

سرور A. joy: a prince, chief.

سریش mixing, *from* سرشتن

سزا convenient, proper.

سزای it is proper.

سعادت‌مند of a good disposition: happy, august.

سعدی Sa'edī, *name of a poet.*

سعی A. an endeavour, diligence

سفّتی thou piercest, *from*

سفّتن to pierce, bore.

سکندر Sakandar, *Alexander.*

سکون A. quiet, resignation.

سلسال A. pure water: a chain.

سلسله A. a chain, series, lineage.

سلمان A. Salmān, *proper name.*

سليم A. Salīm (perfect, unblemished) *proper name.*

سمرقندی a native of Samarkand.

سمن jessamine.

سمنبر jessamine-bosomed.

سنبل a hyacinth.

سنبلستان a garden of hyacinths

سنگ a stone.

سنگین stony.

سواد A. blackness; melancholy.

سوختن to burn, inflame.

سودمی I would touch, rub,

*from*

سودن to stroke, rub, touch.

سوری a beautiful kind of red rose.

سوز inflaming, *from* سوختن

سوگند an oath.

سوی towards; a place, part, side.

سه three.  
 سهبا Soḥā, name of a star.  
 سهبي tall, erect.  
 سهيل the star Canopus; name  
 of a Persian author.

سي thirty.  
 سياه or سياه black.  
 سياهي blackness.  
 سيرااب bathed, full of water.  
 سيزده thirteen.  
 سيصد three hundred.  
 سيم silver.  
 سيما the face, colour.  
 سيمين silvered.  
 سينه the bosom, breast.  
 سيوم the third.

## ش

ش or اش (annexed to words)  
 his, her: to him, to her.  
 شاخ a branch, twig, horn.  
 شادماني mirth.  
 شام the evening.  
 شامگاه in the evening.

شان (for ايشان) they; their.  
 شانندن to comb.  
 شانزده sixteen.  
 شاه a king, emperor.  
 شاهوش royal, princely.  
 شب night.  
 شباب A. youth.  
 شبني one night.  
 شتاب haste.  
 شتابكن or شتابي make haste.  
 شتافتن to make haste.  
 شتر (شترها or شتران pl.) a camel.  
 شجر A. a tree.  
 شجع A. strength, force, agility.  
 شد he was: going, from  
 شدن to be, &c.  
 شراب wine.  
 شرمسار bashful.  
 شرمساري bashfulness.  
 شستن to wash.  
 شش six. شست sixty.  
 شعرا A. (شاعر pl.) poets,  
 learned men, doctors.  
 شعله A. light, flame, splendour.

شکار a hunter.  
 شکاف breaking, *from*  
 شکافتن to cleave, tear, break.  
 شکایت A. a complaint.  
 شکر sugar.  
 شکر خوارا eating sugar.  
 شکردن to hunt, take, seize.  
 شکردان } a chest of sugar.  
 شکرستان }  
 شکر لب sugar-lipped.  
 شکستن to break, defeat.  
 شکسته Shakastah (broken) *the current Persian hand-writing*.  
 شگفتن to blossom; to admire.  
 شگند they blossom, *from the above*.  
 شکوفه a flower.  
 شکیبا patient.  
 شکیبایی patience, toleration.  
 شما you, your. شما خود yourselves.  
 شمار number; numerous.  
 شما را ye, you; to you.  
 شمامه A. odour, fragrance.

شمردن to number, enumerate.  
 شمس A. the sun; gold.  
 شمشیر a scymitar.  
 شمع A. a candle, wax taper.  
 شمه A. odour: nature, custom;  
 an atom.  
 شناختن to understand.  
 شناس knowing, *from the above*.  
 شنفتن or شنودن to hear.  
 شنوده ام I have heard.  
 شنیدند they heard, *from*  
 شنیدن  
 شوخ jovial, gay, wanton, bold,  
 insolent.  
 شهد A. honey, honey-comb.  
 شهر A. a city; the moon;  
 a knave.  
 شیدا insane; enamoured.  
 شیر a lion; also a tiger.  
 شیرازه the top band of a book.  
 شیرازی Shīrāz, *name of a place*.  
 شیرستان the habitation of lions.  
 شیرماده a lioness.  
 شیرنر a lion.

شیرین Shireen (sweet, gentle)  
*proper name.*

شیرینگار of gentle manners.

## ص

صاحب A. a lord, master, possessor, friend: endowed with.

صاحب جمال beautiful.

صاحب دل honest-hearted.

صبا A. the zephyr; youth.

صبح or صباح A. morning, aurora.

صبح دم in the morning.

صبحه one morning.

صبر A. patience.

صبي A. a boy.

صحت company, society.

صحیفه A. a leaf, book, page.

صد a hundred.

صددر Sad-dar (a hundred gates)  
*name of a Persian book.*

صد هزار a hundred thousand.

صرف کردن to expend, employ.

صعب A. difficult, severe.

صف a rank, file; order.

صفا A. purity, pleasure.

صما A. a calamity.

صوت A. voice, sound, noise.

صورت A. fancy, image, form;

a spectre.

صورت کردن to feign.

صیام A. fasting; the season of fasting among the Mahomedans; *metaphorically* the spring.

صید A. hunting; prey.

صید کردن to take prisoner.

## ض

ضمیر A. mind, conscience

ضیا A. light, splendour.

## ط

طرب A. joy, mirth, festivity.

طربخانه the house of mirth.

طرف A. a border, margin, part.

طره A. a lock of hair.

طریق A. custom, way, manner.

طلبیدن *thou askest, from* طلبی  
 طلوع *Α. rising, as the sun.*  
 طمع *Α. desire, avarice.*  
 طواب *Α. a circuit, walk.*  
 طوطی *a parrot.*  
 طوفان *the deluge. Α storm.*  
 طی *Α. a fold, ply: folding.*  
 طیر *Α. a bird.*

## ظ

ظفر *Α. victory.*  
 ظلمت *Α. darkness.*

## ع

عادت *Α. custom, usage.*  
 عارض *Α. a cheek; a tooth; an accident; a heavy cloud.*  
 عاشق *Α. a lover.*  
 عاشقین *Α. two lovers.*  
 عاقبه *Α. the end, issue, event, success; finally.*  
 عالم *Α. the world, time; learned.*  
 عالم سوزی *enlightener or inflamer of the world.*

عام *Α. universal: plebeian, public.*  
 عباسی *Α. ʿabbāsī, name of a dynasty of Arabian khalfs.*  
 عبادگاه *a place of worship.*  
 عبرت *Α. wonder, mystery, example.*  
 عجب *Α. wonder, admiration.*  
 عدالت *Α. justice.*  
 عدو *Α. an enemy.*  
 عذار *Α. a cheek, face temples.*  
 عراب *Α. a wild Arab.*  
 عرب *Α. an Arabian inhabiting a city.*  
 عرصه *Α. a field, court, area; an empty space: a dice-table.*  
 عروض *Α. poetry, prosody.*  
 عزیز *Α. magnificent, incomparable.*  
 عشرت *Α. mirth, conversation; the pleasures of the table.*  
 عشق *Α. love.*  
 عشق بازی *fondness.*

تصمت A. chastity, integrity;  
defence, safeguard.

عطر A. perfume, ottar of roses.

عطرسا perfumed, fragrant.

عفاق الله A. God preserve.

عقد A. a string of pearls: a  
knot; a treaty.

عقل A. prudence, memory, art,  
knowledge; a narrative.

عقوبت A. punishment, torment.

علم A. knowledge, science, art.

علما A. (*pl. of* عليم) learned men.

عمر A. life. عمرم my life.

عمل A. action, operation.

عنبر A. amber, ambergris.

عندليب A. a nightingale.

عنكبوت A. a spider.

عوایب A. (*pl. of* عيب) vices.

عهد A. age, time; compact,  
promise.

عیار A. a touchstone, proof.

عیب A. a vice, crime, stain.

عید A. a festival, solemnity;  
joy.

عیش A. mirth, delight; life.

عین A. a fountain; an eye,  
look; gold; essence: paradise.

## غ

غایب A. absent, invisible, con-  
cealed.

غبار A. dust; a thick vapour.

غریب A. a stranger, foreigner;  
extraordinary. A poor man.

غزال A. a fawn.

غزل A. an ode.

غزلیات A. (*pl. of the above*) odes.

غصه A. vexation. Anger.

غلام A. a boy, servant, slave.

غم A. care, grief, terror.

غمگین sorrowful.

غمناگ afflicted.

غنچه a rose-bud. A bud.

غنودن to sleep, slumber.

## ف

فاضت A. overflowed, *from* فیض

فال A. an omen, presage.

فام coloured.  
 فته A. a tumult, faction, discord, mischief, scandal.

فخر A. glorious; glory, ornament.

فدا A ransom, redemption.

فراق A. absence, separation.

فراموش oblivion, *from*

فراموشیدن to forget.

فرخ A. happy.

فردا to-morrow.

فردوسی Fardōsī (belonging to paradise) *name of a poet.*

فرستادن to send.

فرشته an angel, messenger; fairy.

فرقت A. absence; a troop; a sect.

فرمودن to command.

فرو below: dejected.

فروخت selling: he sold, *from*

فروختن to sell.

فرود آمدن to descend.

افروزي (for فروزي) inflamed, *from* فروختن

فروش he sells, *both from*

فروختن

فروغ A. splendour.

فروماندن to be dejected.

فريبي or فريب deceit, *from* فريفتن

فريدون Farīdūn, *name of a king*

فريفتن to deceive.

فسردن to freeze, congeal.

فشاندن scattering, *from* فشان

فشردن to press, squeeze.

فصاحت A. eloquence, melody.

فغان sorrow, complaint: alas!

فكر A. consideration, care.

فكر بفرما consider; *فرمودن is the imperative of*

فگن throwing, throw thou, *from*

فگندن to throw, throw away, lay aside.

فلک A. heaven; the world; fourtune.

في A. in, into.

فيض A. abundance: he dif-  
fused.

فيل an elephant.

## ق

قاف Kāf, *the name of a fabulous mountain.*

قد A. a form, figure, shape,  
stature.

قدح A. a cup, goblet.

قدر A. fate, predestination;  
quantity; value; dignity, power.

قرار A. constancy, consistency,  
confirmation; quiet.

قرين A. contiguous, related  
to.

قصايد (pl. of قصيدة) poems,  
elegies.

قصر A. a palace.

قصة A. a tale; an action.

قصيدة A. an elegy, poem.

قضا A. fate, death, judgment;  
jurisdiction.

قطعة A. a fragment: segment,  
part.

قفس a cage.

قلعة A. (pl. قلعات) a castle.

قلم A. a pen.

قلمگار a writer, an engraver.

قلوب (pl. of قلب) hearts.

قمر A. the moon.

قمروش like the moon.

قول A. a word, speech, elo-  
quence.

قهر A. violence, force, oppres-  
sion; power; chastisement;  
anger.

قياس A. measure; reasoning,  
thought, advice, argument; a  
syllogism.

قيام A. station, standing; resur-  
rection; confusion, tumult.

قيصر A. Cesar, an emperor.

## ک

ک A. as, like, in the same  
manner.



کاتبی A. Kātibī (a writer, secretary) *proper name*.

کلحداقی A like my eyes, *comp.*  
of ک like احداق eyes, and ی the  
*inseparable pronoun my*.

کادن to caress.

کار business, object; a maker.

کارخانه a work-shop, place of  
business; the world.

کارزار a battle, contest.

کارگر expert: one who labours,  
adjusts, penetrates, brings a thing  
to bear. Effective. Workmen.

کارگر آمدن to penetrate, labour,  
&c.

کاروان a caravan.

کاستن to lessen.

کاشی would!

کاشانه a house, hall, gallery,  
chamber.

کافتن to dig.

کاکل a curling lock.

کالبد the body; a form, model.

کام desire, wish.

کامران desire; the obtaining  
one's wish.

گاه a place. کاه a straw: les-  
sening.

کبر A. pride, magnificence.

کبوتر a dove.

کتاب A. a book, letter, writing.

کجا where? whither? how?

گداختن to melt, dispel.

گداز melting, *from the above*.

کدام who? کدامت who is  
there?

گذاشتن to leave, neglect.

گذرانیدن to pass through.

گذشتن to pass: to leave.

گر if: a performer, maker.

کرا whom; to whom? hire,  
rent.

کرازانده sporting, skipping,  
strutting.

گرچه though.

کرد business, labour: he made.

گردابی a whirlpool, gulf, pre-  
cipice.

کردار action, labour, profession ;  
life.

گردش جام the circling of the  
glass.

کردم I made, *from*

کردن to do, make.

گردن the neck.

گرز a battle-axe, mace.

گرفتن to take.

گرگ a wolf.

گرم warm. گرما warmth.

کرمان Carmania, *name of a*  
*place.*

گرو marriage, nuptials, betroth-  
ing, a pledge.

گری or گریه lamentation, weeping.

گریختن to flee, escape.

گریستن to weep.

کز that, which.

گزاردن to perform.

گزشتن to pass.

گزیدن to choose; to bite.

گریده select, most excellent,  
noble, glorious: bitten.

کس a person, any one.

گستر spreading, strewing, *from*

گستردن to spread, strew, scatter.

گسیدن to break, tear.

گیل breaking, *from the above.*

کشا conquering, opening, &c.

*from*

کشادن to open, discover, con-  
quer; to rejoice.

کشاید he discovers, *from the*  
*above.*

گشتن to become: کشتن to kill.

گشستن to break, rend.

گشفتن to scatter, dissolve.

کشمیر Kashmir, *name of a place.*

کشود he has discovered, &c.

*from*

کشودن to discover, open, con-  
quer, delight.

کشور a region, climate, country.

کشیده ام I have suffered *or*  
drawn.

کف the hand, the palm.

گفت he said. گفتار speech.

گفتم I said.

گفتن to speak, say; speaking.

گفتی thou hast said; he said.

گل (gul) a rose.

گل (gil) clay.

گلآب rose-water.

کلاله hair, locks.

کلام a word, writing, oration.

گلاندām Gulandām (rose-resembling, *from* گل a rose, and اندām form, figure, &c.) *a proper name.*

کلاه a diadem, cap.

گلبن a rose-bush.

گلبري rose-scented.

کلبه a closet, cottage, hut.

گلزار a bed of roses.

گلستان Gulistān (a rose-garden, bower of roses) *title of a celebrated book.*

گلسوري a beautiful species of red rose.

گلشن a rose-garden.

گلاعذار rose-cheeked.

گلغام rose-coloured.

گل‌فشان strewing flowers.

گل‌گشت a rose-walk; bower, delightful place.

گلگون rose-coloured.

کلیات A. (پلي of گلي) the whole; universal. The whole works.

کم little; defective; absent.

گماشتن to insert, place, commit: to loose, liberate.

کمال A. perfection, accomplishment, finishing.

کمبها of little value.

کمتر less.

کم‌عقل with little sense.

کردن do thou; doing, *from* کن

کنار a boundary, margin, side, part, shore; an embrace.

گنبد a vault, arch, tower, cupola.

گند rotting, *from*

گندیدن or گندن to rot.

کنیز a servant maid, female slave.

کو where?

گفتن *y thou, from*

گوش an ear.

گوش کن listen thou, *from*

گوش کردن to listen.

گوشه a corner.

کوفتم I smote, *from*

کوفتن to smite.

گوناگون various, many-coloured.

کوه a mountain.

گوهر a jewel, pearl; lustre, essence; self-existing.

که who, which: since.

کي who.

گيتي the universe.

گير taking.

گيرد might take, *both from*  
گرفتن

کيست who is it? *comp. of کي*  
who, *third person present of*

بودن

کينه or کين hatred, revenge,  
rancour. گين full of.

کين that these, *comp. of ک and*  
اين

ل

لاله a tulip.

لاله زار a border or bed of tulips.

لانندن to move.

لب (*pl. لبان*) a lip; margin.

لبّ A. the heart, pith, marrow.

لبالب up to the brim.

لشکر an army.

لشکر کش a conquering army.

لطف A. benignity, gentleness,  
grace, favour, humanity, generosity.

لعل a ruby, ruby lip.

لک a lack, a hundred thousand.

للسجود A. for the worship (of  
God) *comp. of ل for, and ل for*  
*the Arabic article لا and سجد*  
adoration.

لوليان A. the most precious sort  
of pearls; beautiful women.

ليث A. a lion.

ليکن but.

ليل A. Layl or ليله night.

ليلى Layla, a woman's name.

م

م (annexed to words) my.

ماء A. water, liquor, juice.

ما A. that, which.

ما we; our. ما خود ourselves.

ماده female: a woman.

مار a serpent.

مارا us; to us.

مالت A. bent, from ميل

مالیدن to rub, grind, polish.

ماندن to remain.

مانستن to resemble.

ماندن they remain, from ماندن

ماه the moon: a month.

ماهرخ with cheeks like the moon.

ماهروي with a face like the moon.

ماهي lunar, monthly; a fish.

مايل A. inclining, having a propensity.

مبادا lest, by chance.

مبسوط A. extended, dilated, spread.

پرسیدن do not ask, from مپرس

مثال A. similitude, resemblance.

مثنوي A. rhyme.

مجلس A. an assembly, banquet.

مجنون A. Majnūn (distracted with love) proper name.

مجمع A. a place where people assemble; a collection, junction.

محبت A. love, friendship, benevolence; affection; company.

محبوب A. a friend, mistress; amiable, dear, beloved.

محبوس A. confined, imprisoned.

محرم A. a friend, counsellor; spouse, husband, wife; any one who from their station in a family is admitted into the *haram* or women's apartments.

محقر A. vile, contemptible, trifling.

محل A. place, time, opportunity.

محمد Muhammad (praiseworthy) *proper name*.

محنت A. affliction, disgrace.

مختصر A. contracted; an epitome.

مختلف A. discordant, confused.

مخزن a magazine, treasury.

مدبر A. governing; a governor, magistrate.

مدت A. a space of time.

مدهوش A. astonished, disturbed.

مذاق A. to taste; the taste, palate.

مرا me; to me.

مراحم A. (*pl. of مرحمت*) favours, graces.

مراد A. desire, will, affection.

مراهم A. (*pl. of مرهم*) remedies, plasters.

مرد or مردم a man, hero; brave.

مردانه courageously, manfully.

مردن to die; to be extinguished.

مروت A. courtesy, generosity.

مژده joyful tidings.

مست enamoured, intoxicated.

مستغني A. disdainful; rich; content.

مشام A. perfumed; the palate.

مشاهده A. the sight.

مشاهده نمودن to view.

مشرق A. the east.

مشغول A. attentive; attention.

مشك musk. مشکبوي smell-

ing of musk. مشکين musky.

مصراع or ع A. an hemistich; one half of a folding door.

مصدر A. a source: infinitive.

مصلا Musalla, *name of a place*.

مضرت A. damage, disadvantage.

مطرب A. a singer, musician.

معذور A. an excuse.

معركة A. a battle, field of battle.

معشوق A. a friend, beloved.

معشوقه A. a mistress.

معطر A. scented, perfumed.  
 معقول A. reasonable, rational,  
 probable, pertinent.  
 معما A. an enigma, mystery.  
 معني A. sense, idea, signifi-  
 cation.  
 معهود A. established, known.  
 مع A. a priest of the Parsees,  
 Guebres *or* worshippers of fire.  
 مغچگان cup-bearers.  
 مغز the brain, head, marrow,  
 substance, *or* best part of any  
 thing.  
 مفارقت A. separation, aliena-  
 tion.  
 مقام A. condition, station;  
 dignity; office: residence: musical  
 tone.  
 مقدار A. quantity, space,  
 number.  
 مقصود A. intention, will, de-  
 sire.  
 مقلّب A. a conductor, mover,  
 disposer.

مکافات A. a recompense, reward  
 مگر perhaps, by chance; unless.  
 مل wine.  
 ملاح A. a sailor.  
 ملک A. a kingdom, power,  
 possession, inheritance; an angel.  
 ملعت A. rays of light.  
 من I: my. خود myself.  
 منتها A. finished, concluded.  
 مند full of, endowed with.  
 منزل A. a house of entertain-  
 ment, an inn; any place where  
 travellers rest at night; a day's  
 journey, a stage.  
 منصور A. a conqueror, tri-  
 umpher.  
 منفعت A. advantages.  
 منقار A. a bird's bill.  
 منيار do not bring, *the imperative*  
*of آوردن with the negative pre-*  
*fixed.*  
 منيوش listen not, *the negative*  
*imperative of يوشيدن*  
 موج A. a wave.

موجب A. a cause; an acceptor.

موزون A. melodious; adjusted, arranged, weighed.

موسم A. time, season.

موصل A. Musul, name of a place.

موی hair.

موید A. firm.

مشجور A. separated, repudiated. abandoned.

مهر the sun; moon; love; a seal-ring: a gold coin about 1l. 16s.

مروش like the moon.

می wine.

می characteristic of the present tense.

میار do not bring, the negative imperative of آوردن

میان between, among: middle.

میامیز do not mix or sprinkle, the negative imperative of آمیختن

می بینی thou sawest, second person present of دیدن

میخواره a wine drinker; an earthen drinking vessel.

میدانی thou knowest.

مردن dying, from میر

میرزا the son of a prince or great man, a knight. میرزا مهدی Mirzā Mahādī, proper name.

میرویی dost thou grow? from رستن

میزنی thou strikest.

میزید is it becoming?

میخ a cloud, a fog.

می فروش a seller of wine, comp. of فروختن می wine, and part of

میکشی thou drawest, bearest.

مینالم I complain, from نالیدن

میوها fruits.

ن

نا امید hopeless.

ناب pure, sincere; like.

ناتمام imperfect.

ناچیز worthless, despicable.

نادره A. memorable events; rare.



نادر شاه Nādir Shāh, *proper name*.

ناز blandishments; wantonness.

نازک gentle, tender, delicate.

نازنین elegant, delicate, amiable.

ناشگفته unblown, unblemished.

ناشناس ignorant.

ناصر A. a conqueror, defender.

ناظر A. a spectator, superintendant.

نافه a bag (of musk): the navel.

ناگ full of.

ناگه suddenly.

ناگهان unexpectedly.

نالان plaintive, complaining.

نالیدن to complain.

نام a name. نامترا thy name.

نامدار illustrious; a hero.

نامه a book, history.

نان bread.

نایب A. a viceroy, deputy.

نبرد a battle, war.

نبود is not. نبودمی I would not have been.

نبی A. a prophet.

ننابم I will not turn.

نترسی do you not fear.

نتوان it is impossible.

نثار A. scattering, dispersing.

نشر A. prose; to diffuse, strew.

نجستی I would not have sought, or leaped.

نجم A. a star, planet: fortune.

نحو A. grammar, syntax.

نخچیر hunting; the chase; prey.

نخست first.

نخشبی Nakhshabī, *proper name*.

نر male.

نرگس a narcissus.

نرم gentle, tame; light: soft.

نزد near.

نزل A. descending; hospitality.

نزول A. descent; happening.

سحي A. Niskhi (a transcript) *the character in which Arabic manuscripts are generally written.*

نسيم A. a gale.

نشاستن to cause to sit down.

نشاط A. alacrity, pleasure.

نشاندن to fix.

نشستن to sit down.

نشوني you do not hear.

نشستن sitting, *from* نشستن

نصيحت A. counsel, exhortation.

نظامي Naẓāmī, *name of a poet.*

نظر A. the sight, the eye.

نظر باز rolling the eyes, ogling.

نظم A. verse; a string of pearls.

نعره زدن to call or sing aloud.

نعمت A. a benefit; victuals.

نغز beautiful, good; swift.

نغمه A. music, harmony.

نفس A. soul, self; breath; desire.

نفع A. gain, utility.

نقد A. ready money.

نقش A. painting, embroidery.

نقل A. a narration, report, copy, translation.

نگار a picture, ornament; a beautiful woman.

نگارستان Nagāristān (a gallery of pictures) *title of a celebrated book.*

نکته subtleties, mysteries.

نگرستن to view.

نکوي or نکو good.

نگه or نگاه custody, care, observation.

نگه دار preserve thou, *imperat. of نگه داشتن*

نما showing. نمودند they show.

نمودن to show.

نوا melody, voice: wealth.

نواب (*pl. of* نایب) viceroys, &c.

نواختن to soothe.

نواز soothing, *from the above.*

نوازش (pl. نوازشات) a favour.

نوازنده soothing, warbling,  
from نواختن

نواله a benefit.

نوبت A. a turn, change, watch,  
centinel. نوبت زدن to relieve  
guard.

نوبهار the spring, the early  
spring; new year.

نوح A. the prophet Noah.

نوحه A. a complaint.

نود ninety.

نور A. light, brightness.

نوروز the first day of spring.

نوزده nineteen.

نوش drinking, a drinker; any  
thing drinkable, from نوشیدن

نوشت or نوشتن to write.

نویس write thou, from the  
above.

نه nine.

نه placing, from

نهادن to place.

نهاده ایم we have placed.

نہال a tree, shrub.

نهفتن hidden, from نهان

نهر A. a river; flowing.

نهفتن to hide, lie hid.

نی a pipe, flute.

نیز even, also: again.

نیست there is not.

نیشن to write.

نیک good, excellent.

نیکو bright, beautiful, elegant.

نیکویی reputation, goodness.

نیل the river Nile.

و

و and; he, she, it.

واپس after, behind, again.

واپس داشتن to detain.

واضح A. evident.

واقعات A. actions, occurrences,  
events: battles: misfortunes.

وان Vān, or Wān, name of a  
town.

وجود A. essence, substance, ex-  
istence, nature, body, person.

وجود گرفتن to commit, perform,  
give a being to.

وار or ور like, possessing.

ورق A. a leaf of a tree or paper.

وز and from.

وزیدن it blows, from وزیدن

وست he, she, it is.

وش like, resembling.

وصال A. enjoyment; arrival;  
meeting; conjunction.

وضع A. situation: action;  
gesture.

وفا A. good faith; a promise.

ولي A. but: a prince: a slave.

وي he, she, it; his, her, its.

ویرانه a desert; depopulated.

ه

هایل A. dreadful, terrible.

هجر or هجران A. separation, ab-  
sence.

هجوم A. an assault; impetuosity.

هر or هران every: soever.

هرات Harāt, name of a city.

هرگاه whenever.

هرچه or هر آنچه whatsoever.

هرچند که or هر چنن although.

هرکجا wherever.

هرجاکه wheresoever.

هرگز ever.

هرگز نه never.

هرکه or هر آنکه whosoever.

هزار a thousand; a nightingale.

هستن to be, exist.

هشت eight. هشتاد eighty.

هشده eighteen.

هفت seven. هفتاد seventy.

هفده seventeen.

هل A. whether, but.

هم and, also; together: both.

هم A. (annexed to words)  
their.

همایشان of the same nest.

همان only.

هماندم directly.

همانگی of the same incli-  
nation.

همبزم of the same banquet.

همیستر lying on the same pillow.

همچنین in the same way.

همچو or همچون like, as.

همخوابه sleeping together.

همدم breathing together.

همراز an intimate friend.

همنشین sitting together; a companion.

همه all, universal.

همیرسد it arrives, comes.

رفتم I went, *from* رفتن

همیشه always.

هندو black; an Indian.

هنگام time, season.

هنوز yet.

هوا A. air: wind: sound.

هیچ no, never.

هیچ میدانی dost thou not know?  
*from* دانستن

هیشتن to lay down.

ی

یا O! or.

یاب or یابان finding.

یابم I may find, *both from*  
یافتن

یاد remember; memory, record.

یار a friend, mistress; defender; power, advantage.

یارب O heaven! O Lord!  
*comp. of* یا O! and ربّ a lord, master.

یازده eleven.

یاسمین jessamine.

یافت he found, *from* یافتن to find.

یاقوت a ruby.

یت (*annexed to words*) thy.

ید A. the hand; aid, power, strength.

یش (*annexed to words*) their.

یعنی that is to say, viz.

یغما prey, spoil, booty.

یک one.

یکانه a hero, conqueror; incomparable; unequalled.

یکتای precious, valuable, rare.

یکدانه inestimable, rare.

یکدم one moment.

یکدو one or two, a few.

یکدیگر one another.

یکروز one day.

یم (*annexed to words*) my.

یمن Yemen, *Arabia the happy*.

یوسف Joseph.

THE END.



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# E R R A T A.

The following errors, which, (perhaps with a few others), have chiefly arisen from the breaking of the dots in the press, are pointed out for correction.

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